

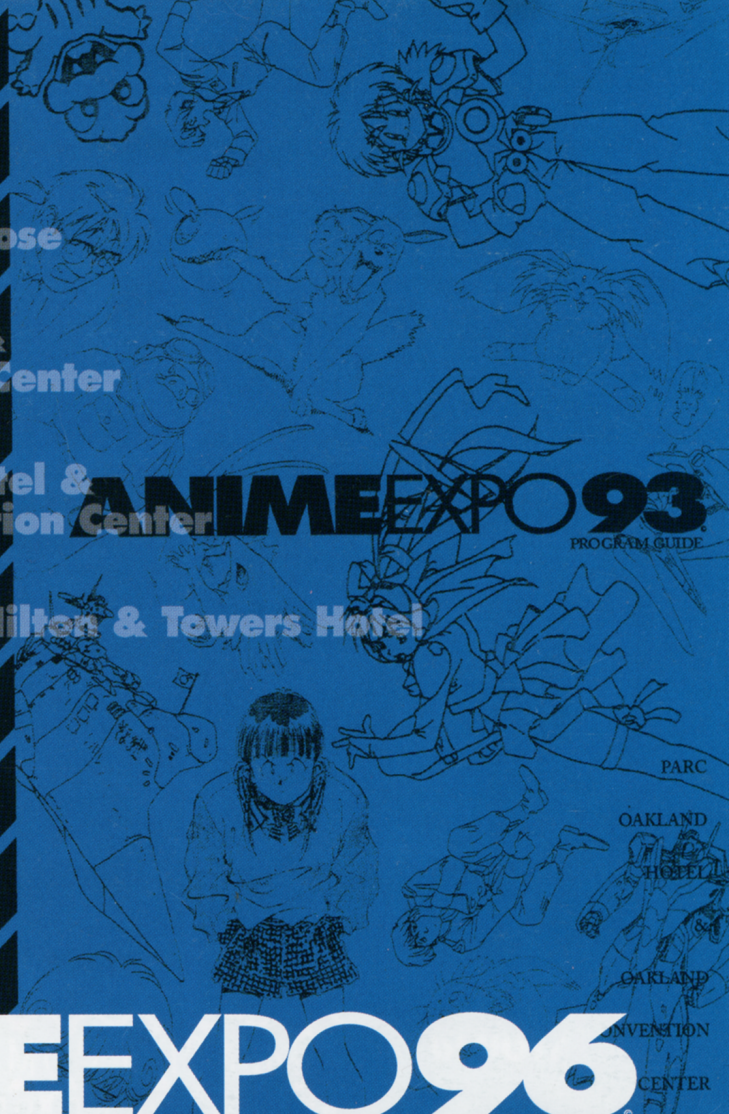
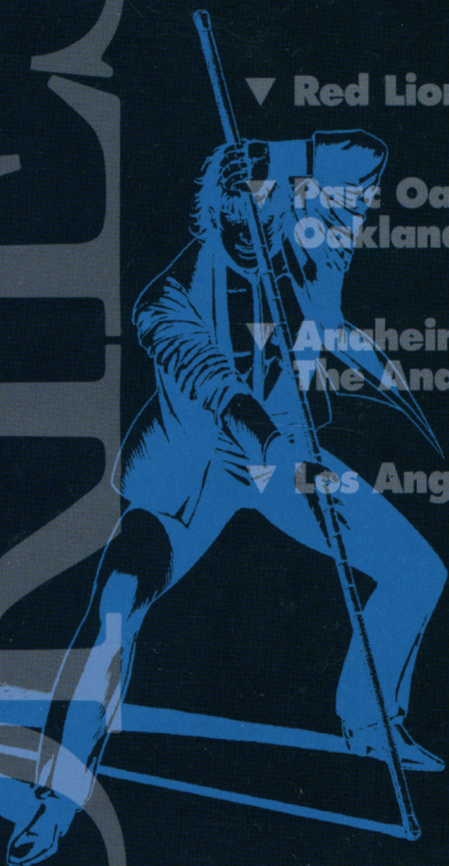
Anime Expo '92

▼ Red Lion Hotel, San Jose

▼ Parc Oakland Hotel & Oakland Convention Center

▼ Anaheim Marriott Hotel & The Anaheim Convention Center

▼ Los Angeles Airport Hilton & Towers Hotel



ANIME EXPO 93
PROGRAM GUIDE

ANIME EXPO 96

5TH ANNIVERSARY PROGRAM GUIDE

ANIME EXPO 94

The International Animation & Comic Exposition

ANAHEIM

MARRIOTT

PROGRAM GUIDE

AND

THE

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CONVENTION

&

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15 YEAR ANNIVERSARY

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Koichi Ohata on
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3:30 at the Central
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M.D. Geist: Director's Cut

M.D. Geist II: Death Force

Iria

Battle Skipper

Urotsukidoji: Legend of the Overfiend*

**Urotsukidoji: Legend of the Demon
Womb***

La Blue Girl*

Demon Beast Invasion*

M.D. GEIST



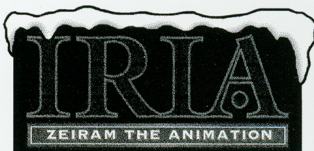
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1996 Program Guide

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ANIMEEXPO96

**June 28, 29,
& 30**

**ANAHEIM
MARRIOTT
HOTEL
&
THE
ANAHEIM
CONVENTION
CENTER**

Anime Expo 1996 Program Guide
© Society for the Promotion of Japanese Animation

Cover art: Evan Chung
Editor: Stanley Lew
Layout and Design: Evan Chung

A special "Thank You!" to Mr. Dwain Jackson and Choice Lithographics for saving Mr. Lew's butt by printing this guide within a week's time JUST before the commencement of AX96.

Greetings and welcome to Anime Expo 1996.

This is a milestone year for us, as this is our five year anniversary. We hope that you will help us celebrate this great event.

Over the past years, the phenomenon known as anime has grown steadily in the United States. From the days of old with anime fans huddled around a small TV watching badly copied video tapes—to today's easy availability of videos in retail and mail order outlets throughout the country.

As always, Anime Expo continues its effort to bring to you, the fan, the ability to meet and exchange ideas with artists, professionals, and industry representatives from both the United States and Japan.

I would like to take this opportunity to thank all of our Guests of Honor who have taken time off from their busy schedules to attend our exposition.

Lastly, there is a group of people that really do not get the credit that they deserve, the staff and crew of Anime Expo. An event of the magnitude of Anime Expo is not the work of just one man, but it is a team effort. So, if you get a chance to talk to a staff or crew member, please let them know that their sacrifices are appreciated.

Our staff has endeavored hard to put on a great show for you this year.

Albert Wong
Anime Expo 1996 Chairman

The City of Anaheim, site of Anime Expo '96, is central to many of Southern California's vacation and resort areas. To the north is California's largest city, Los Angeles. A short distance from the convention are two of California's premiere amusement/theme parks, Disneyland and Knott's Berry Farm. Only a few hours drive south will bring you to San Diego, California's second largest city and home of the world famous San Diego Zoo. (Comic Con Int'l will commence only a few days after Anime Expo '96 ends.

The "City of Angels," Los Angeles (aka, L.A.), is known as the entertainment capital of the world. It is the home to many motion picture and television studios, stars and celebrities. You can take a tour of NBC Studios or take the Warner Bros. Studios V.I.P. Tour. At Universal Studios Hollywood, you can take a "trip" *Back to the Future*, see how they created the fires in the movie *Backdraft*, see the Wild, Wild, Wild West Stunt Show or Beetlejuice's Graveyard Revue, or take the always popular backlot tour. At Paramount Studios, you can get tickets to the taping of some of America's favorite TV shows.

L.A. is not a city in the traditional sense, but rather a collection of intermingling communities, each with its own identity and character. Wilshire Boulevard, where some of the city's finest museums are located, can be your gateway into some of these communities such as opulent Beverly Hills, L.A.'s Westside (home of UCLA), or the ocean resort of Santa Monica. The community of Hollywood is considered the cradle of the movie and television industry and is also where you will find Mann's Chinese Theater and the Walk of Fame.

The streets, avenues, and boulevards of L.A. can be attractions in themselves. Melrose Avenue, which transverses Hollywood, is considered the test kitchen for the avant-garde in quirky shops and has great eateries offering a wide variety of foods and cuisines. The Sunset Strip—the stretch of Sunset Boulevard through West Hollywood—is the center of the lively rock club scene. Olvera Street, one of L.A.'s oldest streets, was revitalized in 1930 and is now a Mexican marketplace.

The list of L.A. area attractions goes on and on and includes Little Tokyo, Venice Beach, Los Angeles Zoo, Chinatown, Griffith Park, Farmer's Market, and a mind-boggling variety of restaurants, shops, shopping centers and malls.

A short distance from Anime Expo is Disneyland. Here, you can wonder through Disney's idealized turn-of-the-century Main Street, ride the roller coaster of Space Mountain in Tomorrowland, "visit" the Pirates of the Caribbean in New Orleans Square, cool from the summer's heat at Splash Mountain in

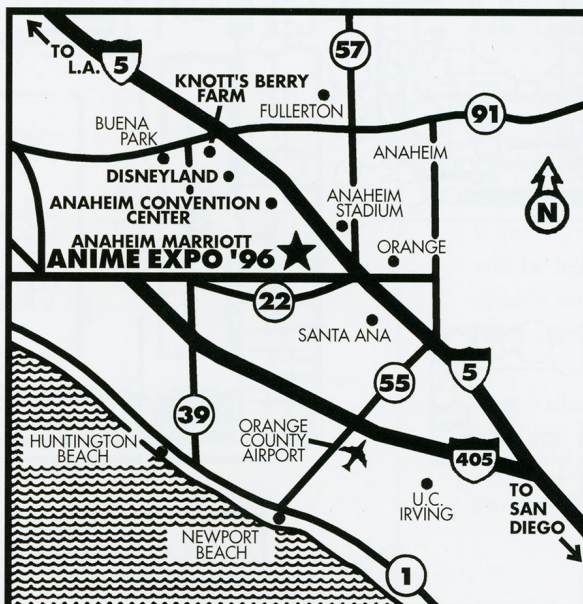
Critter Country, or visit Mickey's Toontown. Also featured daily are parades and shows.

West of Anaheim is Buena Park, home of Knott's Berry Farm. There are five theme areas featuring a variety of rides and attractions: Old West Ghost Town, Fiesta Village, Roaring '20s, Wild Water Wilderness, and Camp Snoopy. You will also find Medieval Times in Buena Park, where you can enjoy a medieval style dinner while watching a show of "wizardry," jousting knights and enjoy all the pageantry of King Arthur's Court. The Movieland Wax and Ripley's Believe It or Not museums can also be found in Buena Park.

West to southwest of Anaheim are the three seaside communities of Long Beach, Huntington Beach, and Newport Beach. At these communities, you can spend a day at the beach, enjoy the many shopping areas, or visit the luxury steamship, the Queen Mary, which is now a floating museum.

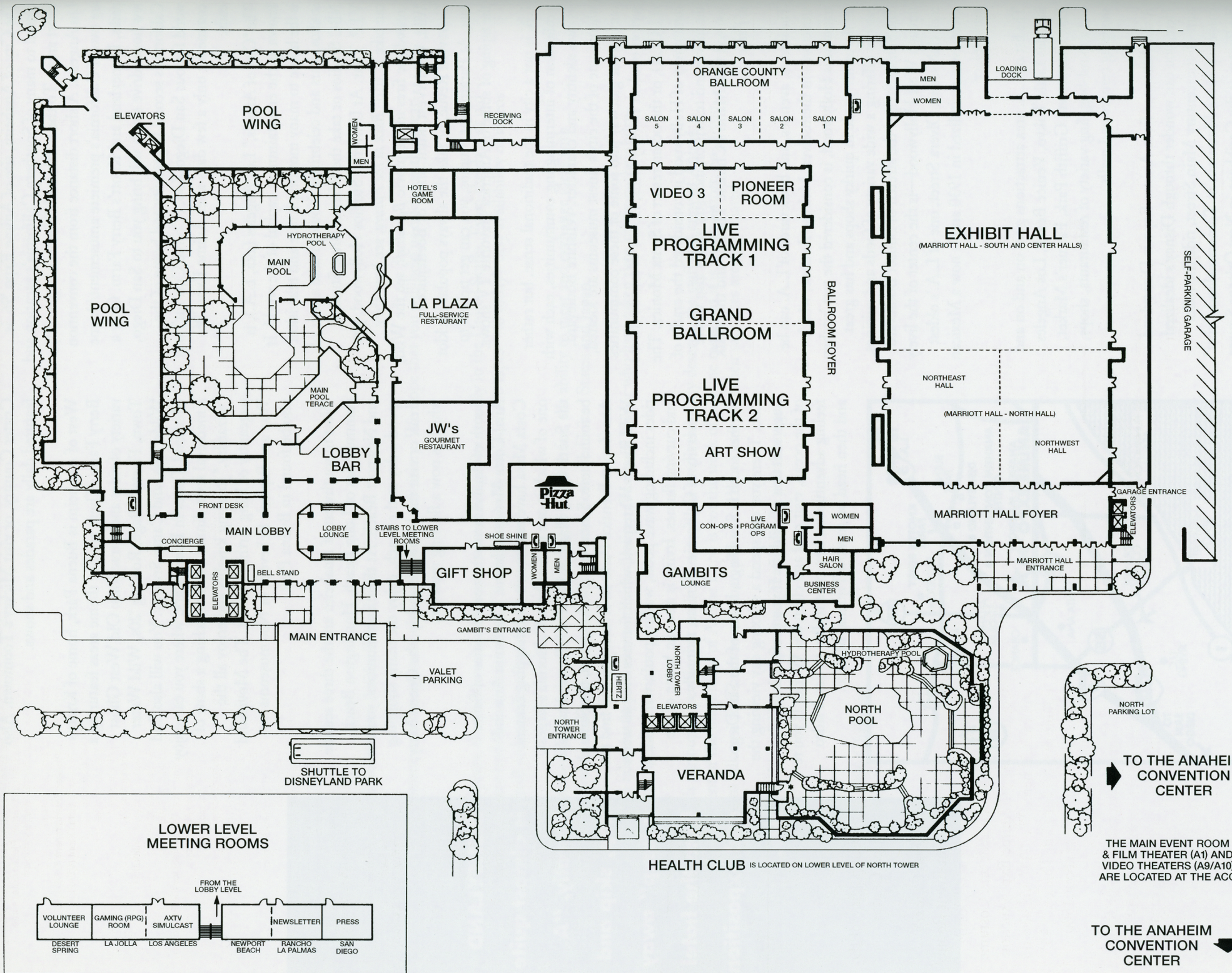
South of Anaheim are the communities of Santa Ana, Costa Mesa and Irvine. The Santa Ana and Costa Mesa have restaurants and shopping centers, one of which is one of Southern California's largest, the South Coast Plaza. A Planet Hollywood can also be found here. Santa Ana also has a zoo, the Santa Ana Zoo at Prentice Park. In Irvine, you will find the Wild Rivers Waterpark, which features over 40 water rides including wave pools, wading pools, waterslides, and curving flumes. Irvine is also the home of the University of California at Irvine, naturally.

Further south is San Diego, home of the San Diego Zoo. There you can spend a relaxing day viewing the huge selection of wildlife. If you prefer the wonders of the ocean, visit cool and clean Sea World. If you're feeling adventurous, hop on a trolley to San Ysidro and then head on toward Tijuana, Mexico.



THE ABOVE MAP IS NOT TO SCALE

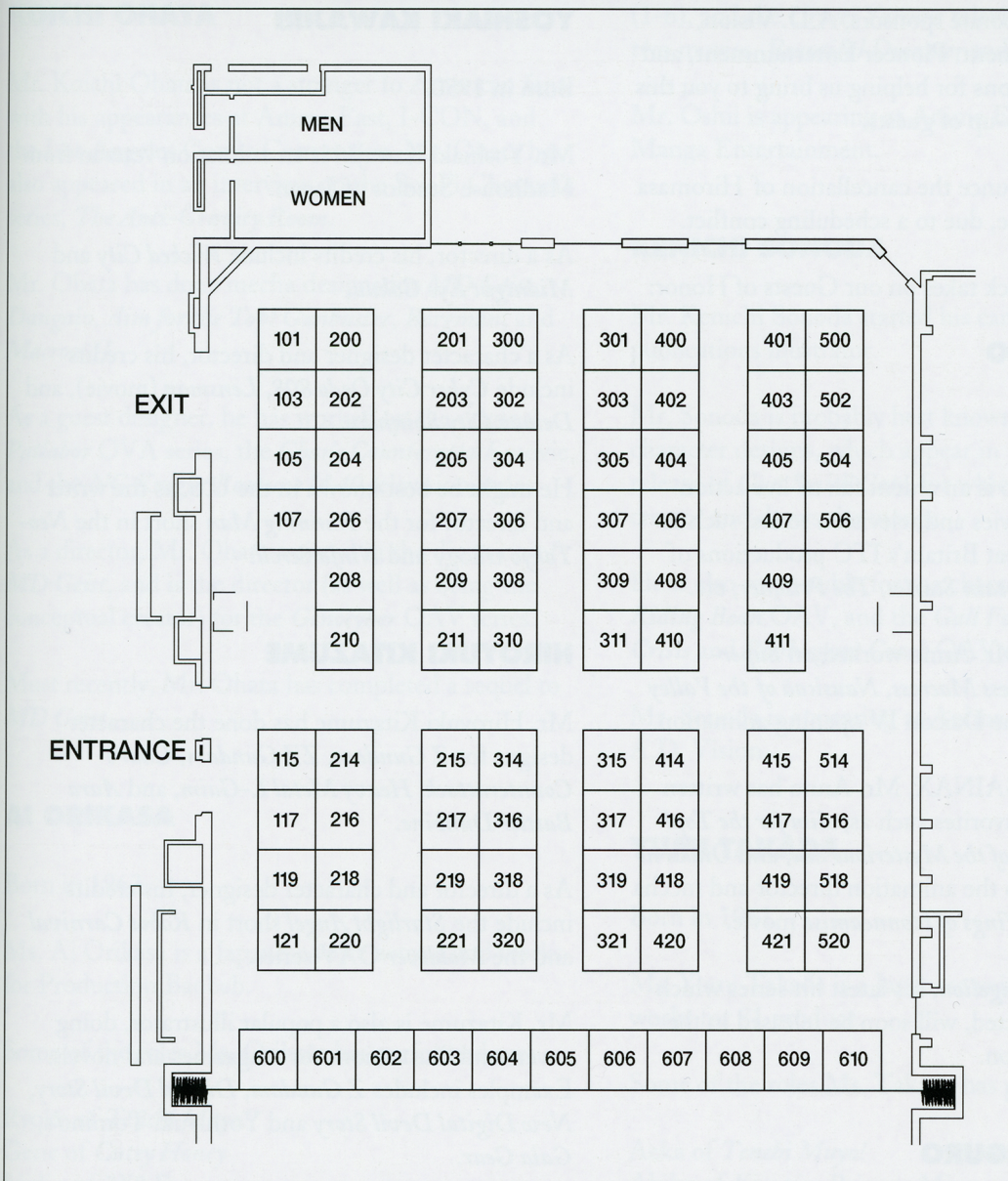
DISNEYLAND
is almost quite
literally, "A
hop, skip and
a jump" away
from the hotel
and exposition
site.



TO THE ANAHEIM CONVENTION CENTER

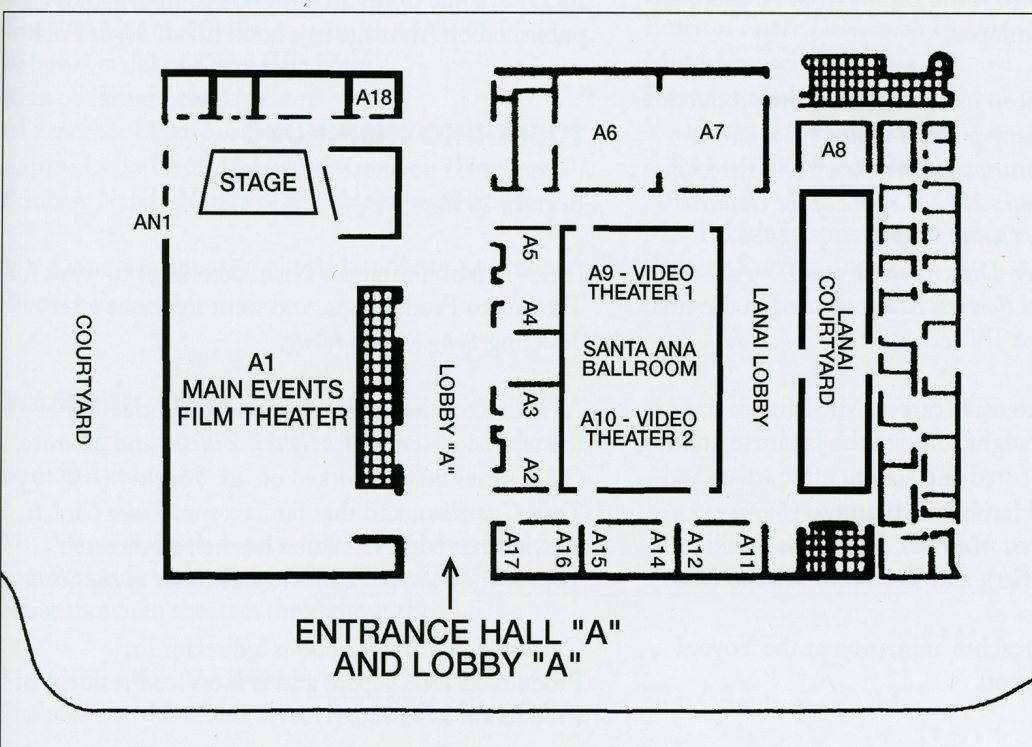
THE MAIN EVENT ROOM & FILM THEATER (A1) AND VIDEO THEATERS (A9/A10) ARE LOCATED AT THE ACC

EXHIBIT HALL AND ANAHEIM CONVENTION CENTER LAYOUTS



Exhibitors are listed by booth number, by row, starting from the upper left hand corner. Please note, some exhibitors have booths in adjacent rows:

Booth #	Company/Name
101/103	Pioneer Entertainment (USA) L.P.
200/202	Pioneer Entertainment (USA) L.P.
105	A.M. Works
107	Nichbei Anime
115	Anime Wink
117	Production I.G.
119/121	Banzai Comics & Animation
204/206	Image Trading Co.
208	Doki Doki Media Arts
210	Anime Expo/The Society for the Promotion of Japanese Animation
214/216	Viz Communications
218	Manga Express
220	Kuri Anime
201/203/205	Books Nippan
300/302	Books Nippan
207	Anti-Ballistic Pixelations
209/211	Anime Plus
215/217	Paradigm Enterprises
314/316	Paradigm Enterprises
219/221	Laser Perceptions
320	Laser Perceptions
304	Running Ink Animation Productions
306/308/310	A.D. Vision, Inc.
318	Legends Toys and Hobbies
301	Harry's Hobbies and Supply
303	TYME Comics (Lost Boy Travel & Cargo)
305/307	Foreign Expressions
309	Black Dog Enterprises
311/410	AnimEigo, Inc.
315	Adventures Distributing
317/319	Ed Noonchester and Company
321/420	Software Sculptors
400	VANS DOLLS AND GIFTS/ SILVER AND GOLD INDIES
402	Laser Disc Fan Club
404/406/408	Super Collector
414/416	San Francisco Laser Disc
418	Japanimation Superstore
401/403/405	The Masters of Tokyo
407/409/411	Mikado - Laser Japan
415/417	Beaman Company
419/421	Kimono My House
500	Binbo Club
502	
504	
506	
514/516/518	The UCI Bookstore Anime Project
520	Image Plus Screen Printing
600/601	Central Park Media Corporation
602-605	Newtype Toys and Hobbies
606/607	Nikaku Animart
608	Manga Entertainment
609/610	Planet Anime



We are only using a small portion of the vast Anaheim Convention Center.

The Anaheim Convention Center's "A1" will house our Main Event Room. Events like our Opening and Closing Ceremonies, Masquerade and Costume Contest, and the Anime Expo Auction will be held here. The "A1" will also do double duty as our Film Theater. "A1" has a seating capacity of about 1500.

Our Video Theaters can also be found here and are set-up in rooms "A9" and "A10." Each theater's seating capacity is around 350.

We thank our corporate sponsors, A.D. Vision, Manga Entertainment, Pioneer Entertainment, and Viz Communications for helping us bring to you this year's amazing line-up of guests.

We regret to announce the cancellation of Hiromasa Ogura's appearance, due to a scheduling conflict.

Here are some quick takes on our Guests of Honor:

HIDEAKI ANNO

Born in 1960.

Mr. Hideaki Anno is an ardent fan of live action science fiction movies and television series, such as *Ultraman* and Great Britain's ITC productions of *Thunderbirds*, *Captain Scarlet*, *The Prisoner*, etc.

In the early 80's, Mr. Anno worked on *Super-Dimensional Fortress Macross*, *Nausicaä of the Valley of the Wind*, and the Daicon IV opening animation.

As a member of GAINAX, Mr. Anno has written and directed fan favorites such as, *Aim for the Top! Gunbuster*, *Nadia of the Mysterious Sea*, and *Otaku no Video*. He was also the animation director and mecha designer for the *Wings of Honneamise* movie.

Neon Genesis Evangelion, his latest hit series which he wrote and directed, will soon be released in the U.S. by A.D. Vision.

NOBORU ISHIGURO

Mr. Noboru Ishiguro is the President of Artland, an animation studio in Japan.

Mr. Ishiguro has been instrumental in the production and direction of many popular anime titles and classics, such as *Tetsuwan Atom* (known in the U.S. as *Astro Boy*), *Phoenix 2772*, *Legend of the Galactic Heroes*, *Future Boy Conan*, *Thunderbird 2086*, *Megazone 23*, *Super-Dimension Century Orguss* and *Super-Dimensional Fortress Macross* (used in the first part of the *Robotech* TV series).

Throughout his extensive career, Mr. Ishiguro has worked with and taught some of the Japanese anime industry's most talented and sought after artists and directors, like are Haruhiko Mikimoto (*Super-Dimensional Fortress Macross*), Nobuteru Yuuki (*Record of Lodoss War*), and Toshihiro Hirano (*Iczer*).

Mr. Ishiguro also teaches animation at the Yoyogi Institute of Animation.

YOSHIAKI KAWAJIRI

Born in 1950.

Mr. Yoshiaki Kawajiri is an animation veteran from Madhouse Studios of Japan.

As a director, his credits include *Wicked City* and *Midnight Eye Gokuu*.

As a character designer and director, his credits include *Cyber City Oedo 808*, *Lensman* (movie), and *Demon City Shinjuku*.

He might be best known in the U.S. as the writer and director for the *Running Man* short in the *Neo-Tokyo* trilogy and *Ninja Scroll*.

HIROYUKI KITAZUME

Mr. Hiroyuki Kitazume has done the character designs for *Z Gundam*, *ZZ Gundam*, *Char's Counterattack*, *Heavy Metal L-Gaim*, and *Aura Battler Dunbine*.

As a director and character designer, his credits include the *Starlight Angel* short in *Robot Carnival* and the *Moldiver* OAV series.

Mr. Kitazume is also a popular illustrator, doing covers and illustrations for magazines and novels. Examples includes *Z Gundam*, *Digital Devil Story*, *New Digital Devil Story* and Yoshiyuki Tomino's, *Gaia Gear*.

In 1988, some of his artwork was compiled and published by Animage in a book titled, *Light Pink*.

TOSHIHIKO NISHIKUBO

Born in 1953.

In 1976, Mr. Toshihiko Nishikubo went to work for Tatsunoko Productions, and went freelance after directing *Song of a Ladybug*.

As a director, he has worked on the production of the television series of *Miyuki*, *Zillion*, and *Shurato*. OAV series he has worked on are *Streetcorner Fairy Tale*, *Guardless*, and that fan favorite, *Video Girl Ai*. Movies that Mr. Nishikubo has helped directed include the *Patlabor 2* movie and *Ghost in the Shell*.

Currently, Mr. Nishikubo is a director for Production I.G., Japan, and is the Vice President of Production I.G., Inc. (USA).

KOICHI OHATA

Mr. Koichi Ohata is not a stranger to American fans, with his appearances at Anime East, I-CON, and the Los Angeles Comic Convention. Mr. Ohata has also appeared in an interview on the Sci-Fi Channel's series, *The Anti-Gravity Room*.

Mr. Ohata has done mecha designs for *MD Geist*, *Dangaio*, *Aim for the Top! Gunbuster*, *Borgman*, and *Macross II*.

As a guest designer, he has worked on the original *Patlabor* OVA series, the *Char's Counterattack* movie, and the *NG Knight Ramune & 40* television series.

As a director, Mr. Ohata assisted in the direction of *MD Geist*, and is the director (as well as being the conceptual creator) for the *Genocyber* OAV series.

Most recently, Mr. Ohata has completed a sequel to *MD Geist*.

AI ORIKASA

Born in 1963.

Ms. Ai Orikasa is a Japanese voice actress and works for Production Baobab.

Some of the roles Ms. Orikasa has performed are:

Ryoko of *Tenchi Muyo!*
 Gene of *Cutey Honey*
 Linlin of *3X3 Eyes*
 Ryoko Takeuchi of *Blue Seed*
 Chensha Cat of *Miyuki-chan in Wonderland*
 Babusu (male) of *Dirty Pair Flash*
 Rian of *Please Save My Earth*
 Al's mother of *Mobile Suit Gundam 0080*
 Katoru LaBarba of *Mobile Suit Gundam Wing*
 Princess Nanda Nanda of the *Anpan-man* (movie)

Ms. Orikasa is appearing at Anime Expo courtesy of Pioneer Entertainment.

MAMORU OSHII

Born in 1951.

Mr. Mamoru Oshii is probably best known to U.S. fans as the director of the *Ghost in the Shell*, currently being shown in theaters throughout the U.S.

Mr. Oshii's directorial works also include both *Patlabor 1* and *Patlabor 2* movies, and *Patlabor* OAVs

(1-6), and the *Urusei Yatsura* television series plus two movies, *Beautiful Dreamer* and *Only You*.

Mr. Oshii is appearing at Anime Expo courtesy of Manga Entertainment.

KENICHI SONODA

Mr. Kenichi Sonoda started his career as a model publications illustrator.

Mr. Sonoda is probably best known for his popular character designs, which appear in the recent U.S. release of *Gun Smith Cats*, for which he also is the creator and draws the manga.

He is also responsible for the character designs in the *Riding Bean* OAV, and the *Gall Force*, *Bubblegum Crisis* and *Bubblegum Crash* OAV series.

Mr. Sonoda is appearing at Anime Expo, courtesy of A.D. Vision.

YUMI TAKADA

Born in 1961.

Ms. Yumi Takada is a Japanese voice actress and works for 81 produce.

Some of the roles Ms. Takada has performed are:

Aeka of *Tenchi Muyo!*
 Akiko of *Vampire Princess Miyu*
 Kean Kits of *Aura Battler Dunbine*
 Buffy of *Super Dimension Century Orguss*
 Midori-sensei of *Ranma 1/2*
 Kaoru of *God Mazinger*
 Yoshinaga-sensei of *Crayon Shin-chan*
 Alice Knox of *Power Doll*

Ms. Takada is appearing at Anime Expo courtesy of Pioneer Entertainment.

LEIJI MATSUMOTO

Taking time out of his busy schedule while visiting Washington, D.C. is Mr. Leiji Matsumoto. Mr. Matsumoto is appearing at Anime Expo, courtesy of Viz Communications. Unfortunately, due to prior commitments, Mr. Matsumoto will only be able to attend Anime Expo 1996 on Saturday.

The legendary Leiji Matsumoto has long been one of the first names in Japanese animation, and for a long time, one of the few creators whose name American fans could recognize, thanks to his involvement with the anime epic, *Space Battleship Yamato*, AKA, *Star Blazers* in its U.S. television broadcast.

Leiji Matsumoto was born on January 25, 1938 in Kurume, Fukuoka Prefecture Japan. His first published manga work, *Mitsubachi No Boken* (*Adventures of a Honeybee*), won a manga contest when he was just fifteen. In October of 1957, he left for Tokyo with the intention of becoming a college student, but when he decided to work part-time during college as a manga artist, he soon discovered he had no time to attend school. Instead he became a manga artist full-time.

In his early career, Mr. Matsumoto worked pencilling shojo manga ("girls' comics") for fifteen years before his breakthrough work, *Otoko Oidon* ("I Am a Man") was published in 1971. The story of a ronin student, *Otoko Oidon's* hero is much like *Maison Ikkoku's* Yusaku Godai, who has failed his college entrance exams, and is locked in the eternal purgatory of study to take them again. This story set Mr. Matsumoto's career on track at last, and he broke out of the shojo manga work and went on to create the "manly romance" classics for which he is best known today.

The epic space adventure television series, *Space Battleship Yamato* (1974) for which Mr. Matsumoto both drew the manga and was intimately involved with the animated production, is often cited in both Japan and the U.S. as the start of modern anime fandom, drawing all-night lines around the block for its theatrical showings, and the first organized fan clubs. In America, the English adaptation of the television show, known as *Star Blazers*, finally brought Japanese animation as a staple into America's many science fiction conventions, with its gripping and timeless saga of love and sacrifice set against the backdrop of interplanetary war.

Matsumoto's larger-than-life space universe expanded even more in the late seventies and early eighties with the addition of the legendary *Space Pirate Captain Harlock* in a television series (1978),

subsequent movie, *Arcadia of My Youth* (1982) and follow-up television series *Endless Road SSX*; plus the space-traveling train *Galaxy Express 999*, which appeared in a television series (1978), two full-length movies (1979 & 1981), a movie short (1980) and three television specials (1979-80). Mr. Matsumoto claims that all of his "space" universes are indeed inter-connected, with characters "crossing-over" from one into the other, such as Harlock's and Emeraldas' appearances in *Galaxy Express 999*.

A few of Matsumoto's other many animated creations include the giant robot show *Danguard Ace* (1977); the updated retelling of the "Monkey King" legend, *Starzinger* (1978), a cautionary ecological tale, *Legend of Marine Snow* aired as a television movie in 1980; *Millennium Queen* television series (1981) and movie (1982); a movie short, *Way to the Virgin Space* (1985); and his anthology set during World War II, *The Cockpit* (1993).

Today, Mr. Leiji Matsumoto is active in promoting space exploration with the Young Astronauts Club and a commission from the Japanese version of NASA, the National Space Development Agency (NASDA), and has also sent his wristwatch to space with Japanese astronaut Mamoru Mori aboard the Space Shuttle. He is currently mapping out a continuation of the *Galaxy Express 999* manga.





Ani-Mayhem

A-m in America...the Rising Sun hits card games
July 1996 from Pioneer

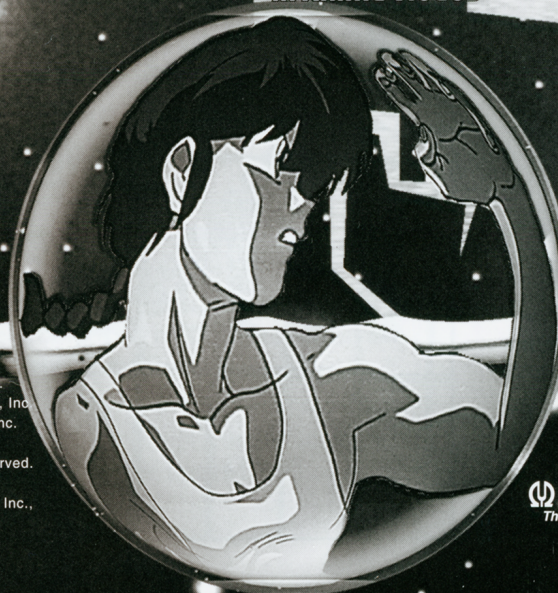


ACTUAL SCREEN ART,

"Bubble Gum Crisis",
 "Ranma 1/2", "Tenchi Muyo!"
 and "El Hazard: The Magnificent World".

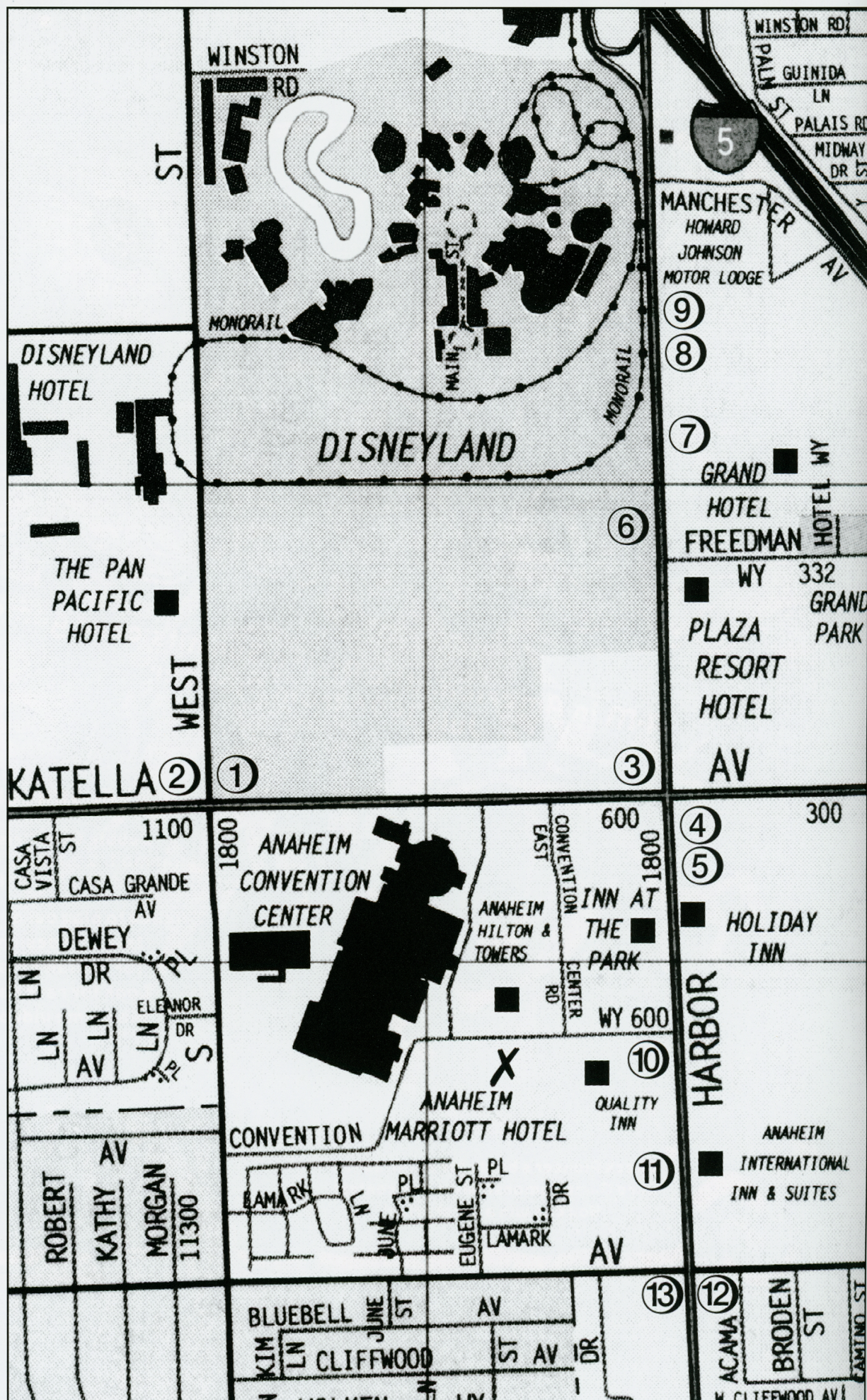
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RESTAURANT GUIDE

by Dickinson Lo and Harvey Guindi in 1994
 "Revised" by Todd Whitesel and Nati Sangrujiveth

Hello! Welcome to the restaurant guide. This guide was written especially for those of you who want "real" food during the con. There is a wide variety of restaurants nearby, and because of Disneyland vacation traffic, many of them are 'family' restaurants with something for everyone, or at least serve more types of food than their specialty implies.

1. **Tiffany's Family Restaurant**
 1060 Katella
 Hours: 6:00 A.M. to 11:30 P.M.

This is a fair sized restaurant that is extremely close to the con site. Their menu price range is from \$7 entrees to \$15 dinners. They also have many daily specials and a gift shop inside. If you are just looking for a quick bite while waiting for the next panel, this is a good choice.

2. **Coco's Restaurant**
 1100 Katella & 2200 Harbor
 Hours: 6:00 A.M. to 11:00 P.M.

"Better Denny's than Denny's." Coco's is a family restaurant and is a reliable back-up plan when everyone is divided about where to eat. Prices are quite fair and service is friendly.

3. **Jolly Roger Inn Restaurant**
 640 Katella
 Coffee Shop: 6:30 A.M. to 12:00 P.M.
 Dinner: 5:00 P.M. to 9:00 P.M.
 Karaoke: 7:00 P.M. to 11:00 P.M.

This is a pretty good restaurant. It's right next to the Inn at the Park, and they offer a wide variety of dishes. Specials range from around \$6 to \$10 in the coffee shop, and \$8 to \$10 in the dining room. If you happen to wander in before the dining room opens, you can grab a quick snack in the coffee shop. Also, they have karaoke for those of you who would rather sing songs in English, as opposed to karaoke at Anime Expo. They also have dinner entrees which range from \$12 and up, so if you have money left over after cleaning out the Exhibit Hall, we recommend them. (If you have money left over.)

4. **Hansa House Smorgasbord**
 1840 Harbor
 Breakfast: 7:00 A.M. to 11:00 A.M.
 Lunch: 12:00 P.M. to 3:00 P.M.
 Dinner: 4:30 P.M. to 9:00 P.M.

For those of you who like all you can eat buffets, this is a pretty good one. Hansa's buffet is well stocked

and includes meaty ribs, roast beef, fried chicken, and ham. They also have lots of pasta, salads, and even desserts. The only down side to this place are the prices. Breakfast is around \$6 per person, lunch at \$7 per person, and dinner at around \$10 per person. Even though it is an all you can eat, no one can eat enough ribs to make it worthwhile.

5. **Pickford's Restaurant and Pub**
 1850 Harbor
 Morning: 6:00 A.M. to 2:00 P.M.
 Afternoon: 5:00 P.M. to 10:00 P.M.
 "Pub food:" 2:00 P.M. to 5:00 P.M.

This restaurant is inside the Holiday Inn, across the street from the Inn at the Park. Their prices range from \$6 and up, and they also have a kids menu. They also have a breakfast buffet for about \$6 every morning. Their menu consists of the usual sandwiches, dinner entrees, and specials. Their pub is well stocked for those who love spirits, and they also serve real food from 2 P.M. to 5 P.M. This is a good alternative to Jolly Roger's, if you're near the Inn at the Park.

6. **International House of Pancakes (or IHOP)**
 1721 Harbor
 Mon-Sun: 7:00 A.M. to 10:00 P.M.

IHOP is another reliable family chain like Coco's. Their menu has a distinct trend towards (you guessed it) breakfast, which they are quite good at. One of their specialties is fresh fruit on pancakes. And after 4 P.M., kids under 12 eat for free!

7. **Tony Roma's - A Place for Ribs**
 1640 Harbor
 Sun-Thurs: 11:30 A.M. to 11:00 P.M.
 Fri-Sat: 11:00 A.M. to 12:00 A.M.

As the name suggests, this is perfect for rib fanatics. Of course, they serve other dishes including sandwiches and such. Their appetizer prices are around \$3.99, and their dinners go for about \$8.00... give or take a few bucks. This is a pretty good place to eat, and it's about a block and a half away.

8. **Chao's Chinese Restaurant**
 560 Harbor
 Lunch: 11:30 A.M. to 10:00 P.M.
 Dinner: 3:00 P.M. to 1:00 A.M.

This is a typical Chinese restaurant, with fair prices and a good selection of entrees. They also serve Western food, including burgers, so the "gaijins" among you needn't worry about finding something good to eat. Their prices range from \$5 to \$8, with a few dishes that go for more than \$10. They also serve cocktails.

OUT OF BUSINESS!

9. McDonald's
1500 Harbor
Hours: 6:00 A.M. to 11:00 P.N.

The International Fried Food Institution. Secret #1: the sauce is just Thousand Island. Secret #2: the "adult taste" of the Arch Deluxe is just pepper.

10. Overland Stage Restaurant & Territorial Saloon
1855 Harbor
Lunch: 11:30 A.M. to 2:30 P.M., M-F
Dinner: 5:00 P.M. to 11:00 P.M. daily

This is pretty fancy restaurant close to the Anaheim Marriott. As their name suggests, the food themes are similar to that of "Claim Jumper's." However, this is a high class restaurant and pub, and their prices reflect that... Appetizers range from \$6 to \$8, and dinner ranges from \$12 to \$30! But their portions are huge and the quality is excellent. Highly recommended if you REALLY have money left over after cleaning out the Dealer's room. (But only...)

11. Ashoka, the Great Indian Cuisine
2021 Harbor
Lunch: 11:30 A.M. to 3:00 P.M.
Dinner: 5:00 P.M. to 10:00 P.M.

This is a great change of pace for those of you who look for more variety in your diet. They offer authentic Indian cuisine, and they also serve the usual American food items. They have an American breakfast menu from 7:00 A.M. to 11:00 A.M., and they have an all you can eat lunch buffet for \$5.50. Other prices are quite reasonable, ranging from around \$4 to \$10.

12. Baker's Square
2110 Harbor
Hours: Not available

This used to be a very reliable family chain, but lately they have been losing stores to Coco's in some parts of California, which is a shame because their pies have an excellent reputation and deserve it. (Try one!) Food and prices are similar to Tiffany's, Coco's, and IHOP.

13. Carl's Jr.
2119 Harbor
Hours: 6:00 A.M. to 10:00 P.M.

This is a popular burger chain in California with not much expansion outside of the state. Their BBQ chicken sandwiches and burgers are highly recommended, if you just don't feel like McAnything. Prices are a bit higher than McDonald's, but the quality of the food is higher too. It's also a shorter walk than McDonald's.

Not noted on the map:

Pizza Hut - Anaheim Marriott hotel
(Located in the hall leading to AX96)
Hours: 11:00 A.M. to 1 A.M.

This is an "Express" version (the kind airport food courts have) instead of a sit-down place, like the main chain of Pizza Hut "restaurants." Their menu is a small subset of the normal restaurant menu, and there's a premium for the convenience of their location. Still, an excellent emergency meal choice to keep in reserve for when you have too many panels and too little time...

A special treat for Japanese food lovers!

Ebisu Ramen
Location: Secret (Sort of... Read below...)
Hours: Go before 10 P.M.

This restaurant is too far away to be noted on the map. However, since they serve the best yakisoba AND okonomiyaki in the area, we had to include it... If you don't mind the drive (around 20-30 minutes), this is a great place to eat for those of you who would like to taste authentic Japanese food. Since this is a ramen shop, they lack the usual platters of teriyaki meats and sushi, but if you're tired of the same 'ol same 'ol Japanese cuisine, this is a great change of pace. They have lots of ramen dishes, as well as rice bowls (donburi), soba, and of course, okonomiyaki! Find out just what it really tastes like, instead of just seeing it made by Ukyou (of Ranma 1/2).

Here are the directions:

Exit from the front entrance of the Anaheim Convention Center and turn left on Katella towards West Street. Go on Katella till you hit Brookhurst. Turn left on Brookhurst. Go down Brookhurst for a LONG WAY, till you pass Ellis. Go for one more block, and turn left into MacDonald Plaza (before you hit Garfield). It is right next to Tokyo Do Shoten bookstore (Yeah... When you're done eating... You can go shopping right next door!) Although it IS out of the way for most con goers, if you can find a way to get there, do it! Their prices start at around \$6, and the food quality is very high. Don't miss this chance to eat okonomiyaki! (Can't ya tell I LOVE this stuff!?!)

This list is by no means complete, and we hope you find it useful.

Have fun at Expo!

AUTOGRAPHS AND SKETCHES

If you want an autograph/sketch, it will not be a simple matter of just showing up and waiting in a line to get that autograph/sketch from your favorite Guest(s) of Honor.

Anime Expo limits the number of sketches drawn and/or autographs signed by attending Guests and Guests of Honor by using a ticket raffle system.

Here is how you get a ticket and enter the raffle(s):

1. Please attend the panel(s) [the ones noted as a "Focus Panel"] that features your favorite Guest(s) of Honor, from whom you wish to receive an autograph and/or sketch. These key panels are marked with an asterisk [*] in the Anime Expo 1996 Programming Pocket Guide.
2. After receiving a ticket, on the back of the ticket, please write your name where it says, "NAME" and your membership number where it says, "ADDRESS." Your membership number is noted on your badges. **PLEASE NOTE, IF YOU DO NOT NOTE YOUR NAME AND ANIME EXPO '96 MEMBERSHIP NUMBER ON THE TICKET, THAT TICKET WILL BE VOID.**
3. Please turn in the half of the ticket that has your name and membership number noted and keep the stub. Either an Anime Expo staff member will come to gather your ticket or please drop it into the designated receptacle.
4. After the presentation has concluded, the lucky recipients will be drawn. To see if you have been selected, please consult a list that will be held at the Information Desk. The area, time and date to report to the autograph/sketch session will also be noted on this list.
5. Go to the noted area at the time and date indicated where the autograph/sketch session will be held and please wait patiently for your "prize."

There were many reasons for adopting this "policy," and the foremost one was the well being of our attending Guests of Honor. Autograph sessions place a **tremendous** amount of physical stress on the guests, as well as "eats up" the little time they have to enjoy Anime Expo and their stay in United States. We feel this policy is the best and most fair for everyone involved.

LOST/REPLACEMENT BADGES

As an attendee of Anime Expo, you should have received a numbered badge upon registration. Your badge is very important, not only because it will identify you and make you easily recognizable, but also because it will permit you to access official exposition activities (video theaters, Opening Ceremonies, etc.). All Anime Expo attendees must wear their badge to gain admittance into the exposition and its activities.

NEWSLETTER

Are you missing the con? Spending too much time watching anime or spending your hard-earned "bucks" in our Exhibit Hall?

Then make sure you pick-up every issue of the "eXpo Files," Anime Expo's in-house newsletter. About five times over this weekend, the "eXpo Files" will feature articles covering Anime Expo events and will have the latest announcements and programming updates. If you miss the biggest news of the weekend because you were busy haggling over the price of a Neon Genesis Evangelion animation cel, the "eXpo Files" will have the news and information you seek.

The "eXpo Files" will accept brief contributions from attendees. The main purpose here is to allow for party announcements, and the like, but if you wish submit a brief article, that's fine too. Just look for the "Newsletter Drop Box" at the Information Desk. Please note, that while we will do our best to print all fan announcements, we make no guarantees regarding article submission.

If you would like to contribute or post an announcement, the "eXpo Files" deadline times are:

Morning edition: 12 A.M. (Midnight)

Evening edition: 2 P.M.

Please note, the morning edition is released on the following morning.

POCKET PROGRAMMING GUIDE

Please consult the separately available pocket program guide for the live program and AXTV schedules and information

As with all types of schedules, times and places noted are subject to change, so please consult the "eXpo Files" newsletter for any updates and changes.

THE 5TH ANNUAL SOCIETY FOR THE PROMOTION OF JAPANESE ANIMATION INDUSTRY AWARDS

Categories for these awards are:

- Best Anime Expo Premiere
- Best Subbed/Dubbed AX Premiere
- Best Film
- Best OAV Series
- Best TV Series
- Most Popular Male Character
- Most Popular Female Character
- Most Popular Non-Human Character
- Best Anime Album
- Best Manga
- Best American Film/Series
- Best Subbed/Dubbed Film
- Best Subbed/Dubbed OAV/OVA
- Outstanding Subbing/Dubbing Company
- Best Anime Publication
- Best Translated Manga

In the early afternoon on Saturday, voting will be closed. The results will then be announced during an intermission of the Masquerade and Costume Contest.

Fans with suggestions for additional categories are always welcome. All categories and nominees, with the exception of Best American Film/Series, must be anime or manga related, and all titles submitted for consideration must have been released **AFTER** January 1, 1995.

ANIME EXPO 5TH ANNUAL MASQUERADE/COSTUME CONTEST

The Anime Expo '96 Masquerade and Costume Contest is a forum where all costumers can display their work (and talent) to the whole convention membership and receive the recognition due for their skills and efforts.

We wish to **STRONGLY** emphasize that the purpose of the Costume Contest is **COSTUMING**, not one's acting ability. In many cases, some participants wish to present their work in a short skit to emphasize some aspect of their costume. **THIS IS NOT NECESSARY OR REQUIRED.** We want to emphasize this, because in past cons, we believe that many people choose not to participate for that reason alone. And if that was the case, it was unfounded. So all of you "hall costumers," **PLEASE JOIN US THIS YEAR!**

To enter, please register yourself onto the Masquerade and Costume Contest sign-up sheet at

the Info Desk. Please indicate your full *legal* name, costume title, hotel and room number (for ease of contact), whether you wish to use background music in your presentation, and whether you are part of a group. (At this time, please also note the other members of your group.) The above information will be reiterated at a meeting on Saturday, to be held at 1:30 P.M. in the Video Gaming room. (Time and place are subject to change.) Masquerade and Costume Contest registration will be closed at 5 P.M. on Saturday, June 29.

Contestants are **REQUIRED** to show up by 7:30 P.M. (30 minutes before the start of the Masquerade and Costume Contest), so that the order of presentation can be determined. Late arrivals will make organization difficult, **SO PLEASE BE PROMPT!** Participants should have all accompanying materials such as CDs, audio tapes, props, etc. at this time. These materials can be collected once the judging and awards are complete.

COSTUME CONTEST RULES:

1. This is a competition for anime themed costumes.
2. No purchased or rented costumes may be shown in competition.
3. All contestants must be registered members of Anime Expo 1996.
4. All entries must be registered by 5 P.M. on Saturday, June 29.
5. This masquerade is rated, "PG." **NO NUDITY** allowed.
6. There will be one live microphone on stage. You may use a CD, taped music or narration. Any narration to be read by the MC will be limited to 25 words or less.
7. No costume presentation may be longer than 2 minutes. Exceptions may be granted under extraordinary circumstances, and is at the discretion of the Masquerade Coordinator.
8. Costumes must be self-contained. Connections to electrical outlets will not be available.
9. Display weapons are allowed to be worn by contestants if appropriate to the costume. Display means **DISPLAY**, "live steel" will not be allowed under any circumstances.
10. **NO MESSY SUBSTANCES** that might ruin the costume of any other contestant will be allowed on the stage. Please do not leave anything on the stage that can't be picked up in a few seconds. If you are using body paint or makeup, be sure it won't come off in casual contact with others.
11. **NO FIRE, FLASH POWDER, LASERS, EXPLOSIVES OR OPEN FLAME OF ANY KIND WILL BE ALLOWED.** Electronic flashes will be permitted, provided you notify the Masquerade Coordinator.

12. **NO JUMPING OFF THE STAGE.** Anyone who jumps off the stage will be disqualified. Please walk down the provided stairs at either end of the stage.
13. The aisles in the audience are not to be used for any part of the presentation of a costume. All presentations are to be confined to the stage.
14. Surprise the audience, not the Masquerade Coordinator. If you are planning something "unique" please let us know in advance.
15. The Masquerade Coordinator has the full authority to eliminate anyone from the competition on the basis of taste, danger to the audience, violation of the above rules or any other reason deemed sufficient. There will be no appeal.

ATTENTION ALL COSTUME CONTEST PHOTOGRAPHERS AND VIDEOGRAPHERS!

Space will be on a first come, first serve basis in the photo/video area. A special area will be set aside for those who wish to videotape the Masquerade and Costume Contest, and this will be the *only* area in which tripods will be allowed. This area will also be on a first come, first serve basis, and the number of tripods allowed will be limited. All other videography will have to be done from a seat. A photo session for willing contestants will be held directly following the Masquerade and Costume Contest. Photos and videos are for personal use only.

PRIZE CATEGORIES:

Grand Prize - The "Nikaku Animart Cosplay Award" will go to the best costume presented at this year's exposition, **PLUS**, the costume must not have ever been worn or displayed at any other contest. This \$500 cash prize is generously provided by Nikaku Animart of San Jose, CA.

Best of Show - Provided by "Animerica, Anime and Manga Monthly," this prize is composed of Viz Communication merchandise worth up to \$250.

First Runner Up - Provided by Kimono My House, this prize is composed of \$50 in cash, a \$50 gift certificate, plus a prize valued at \$50.

AWARD CATEGORIES:

Best Presentation - Meaning the best overall presentation of a costume.

Best Design - Judges will consider the quality of materials, craftsmanship, and construction of the costume.

Judge's Choices - Additional categories to be determined at the discretion of the judges.

WEAPONS POLICY

All weapons worn as props (simulations, replicas, etc.) must conform with the "Dangerous Weapons Control Law," part 4, title 2, section 1200-12590 of the California Penal Code (CPC). All such props must be registered with security for compliance.

California law prohibits exposition attendees from carrying genuine firearms whether loaded or unloaded. All genuine firearms must be checked with the hotel at the door. Any person found to have firearms in their possession (except those covered under section 12002 of the CPC) at the exposition is subject to arrest and confiscation of their weapon by the Orange County Sheriff Department. Furthermore, they may have their membership revoked by the Society for the Promotion of Japanese Animation, Anime Expo, and be asked to leave and checked-out by the Anaheim Marriott, Anaheim Inn at the Park, and the Holiday Inn Express.

All functional weapons, such as crossbows, throwing knives and stars, bows, boomerangs, darts, flame throwers, tazers (stun guns), etc., are prohibited. Replicas of said weapons, which are used as props or display are allowed, but **MUST BE INSPECTED, APPROVED, AND PEACE BONDED BY OUR SECURITY PERSONNEL.**

All dangerous looking or potentially hazardous props must be inspected by Security. The Anaheim Marriott hotel, the Anaheim Inn at the Park, the Holiday Inn Express, the Anaheim Convention Center, and Anime Expo personnel reserve the right to insist on inspection and clearance of all such props. The bearer will be required to sign a legal waiver excluding anyone else from legal obligation concerning the weapon and any damage(s) resulting from its use. Full details of the owner of the prop (membership number, room number, phone number, address, etc.) plus a description of the weapon will be kept by Security.

Anime Expo would like to give its costumed attendees as much leeway as possible to get into character as possible. However, we urge you to exercise common sense and courtesy. Please remember that Anime Expo bears no responsibility or liability for any damage(s) incurred by the use of prop weapons and that misbehavior may result in a tightening of our weapon policy in the future.

We request that all weapons be peace bonded to prevent accidental usage. The owner/bearer of the weapon is solely responsible for the weapon and its usage, even if he/she is not the wielder. Security will be happy to peace bond your weapon at no charge.



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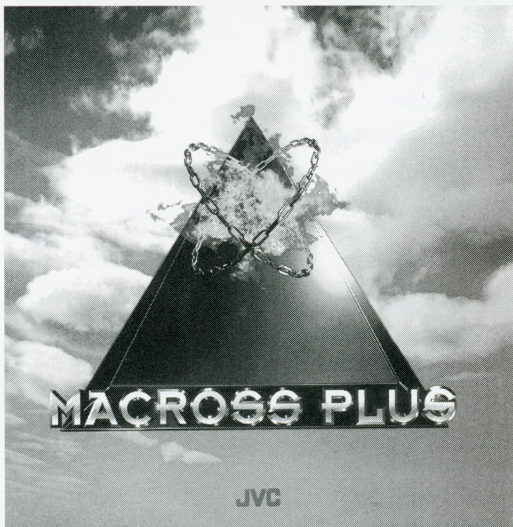
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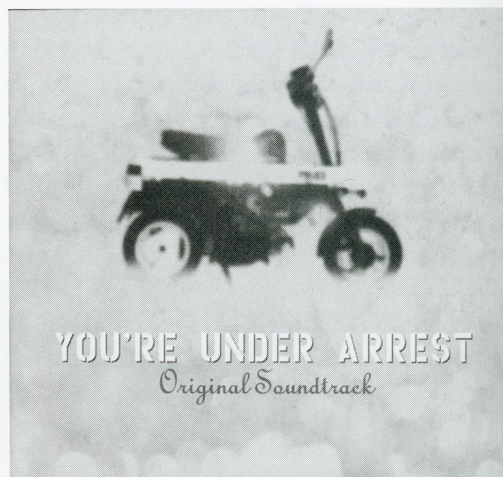
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NIPPAN



HOW I SPEND MY SUMMER VACATION

Albert Wong

Video Theater Coordinator (1993)

Publishing Coordinator (1994)

"Pre-Con" Video Theater Coordinator (1995)

Chairman, Anime Expo 1996

I have often been asked, "Why do you work for Anime Expo?" Until now, I've never thought about why.

My first real experience with cons and anime cons was back in 1991, at some small convention called AnimeCon '91. It was the neatest thing since sliced bread. Walking to the ATM every half hour to get money to buy another rare item in the dealers' room, waiting for hours and hours for coveted sketches from the greats like Haruhiko Mikimoto, Hideaki Anno and Yoshiyuki Sadamoto. It was the best of times, and the best of times. AnimeCon '92 never happened, but another upstart con called Anime Expo was forming. I thought this would be a good chance for me to pay back for the great times I had at AnimeCon.

So, it's 1996 and I am still paying back working as staff, and I still don't know why I work as staff. It sure isn't for the pay and the medical benefits. Sure, working on staff is hard work, no thanks, and long hours, but there are good things that come out of working on staff. The most obvious benefit is the friendship and camaraderie, the reward of working together to produce something everyone can enjoy.

As chairman this year, I also get the added experience of managing the staff of Anime Expo. Actually, I wonder if I get medical benefits?

CARL HORN

Host & Master of Ceremonies, Anime Expo 5th Anniversary Party and Dance (1996)

Five years ago, the very first Anime Expo did for me what, I suspect, the convention wants to do for everyone, beneath the practicalities and many necessary prosaic tasks that go into putting on the con in the first place: enhance one's consciousness as an anime fan.

Waiting until the second sentence of any essay to bring up Gainax shows unusual restraint for me; here, it's entirely appropriate, for I had to wait until the "second" anime con to get to know them in the first place. Expo's precursor, AnimeCon '91, I didn't attend, despite the fact that Gainax, the studio which created my favorite film (*blah blah blah HONNEAMISE*), was there; but in a sense, it

didn't mean anything to me at the time, because despite that with me today, it's always *blah blah blah Gainax,* I had little perception of them in 1991. I hadn't seen the works they are far more famous for in Japan, GUNBUSTER and NADIA, and I know that part of the reason why was a vague and unreasonable irritation that I knew neither of these resembled another HONNEAMISE. Hideaki Anno and Yoshiyuki Sadamoto, the Gainax stars at the con, represented the top-of-the-world Gainax of NADIA, not the out-of-the-ground, into-the-sky, out-of-the-sky, into-the-dirt Gainax of four years before that had made HONNEAMISE; that film's guiding spirits, Hiroyuki Yamaga and Toshio Okada, didn't come that year to San Jose.

I, as always, had a lot to learn, and I started to do so at the first Anime Expo in 1992. When I said that this convention enhances one's consciousness as an anime fan, it's obvious that it does so by creating a nexus, a promenade, where people who love this medium come from all over to exchange and display adoration in their own style. Perfectly ascended otaku such as Scott Frazier will stop and sit down on a hallway floor to drop some science about the realities of the dream-makers to fascinated con-goers; fine artists such as Nobuyuki Ohnishi will give a warm smile to those same attendees, who are suddenly struck that his cultured hand was proud to run its strokes of sepia beside the bright colored cels. But conventions are made of many more fans than pros, and it was one group of fans I had never heard of who introduced me, in their own style, to that studio I didn't know.

Ninety minutes south of here is one of California's demi-paradises, San Diego, guarded from the downward creep of macro-Los Angeles by a Marine base and a nuclear reactor that looks like it was designed by Tsukasa Kotobuki. Here is the demesne of Seishun Shitemasu, top practitioners of the loaded art of fan parody dubbing. Most famous, perhaps, for their ultra-depraved RANMA 1/3, which preceded *Film Quarterly*'s deconstruction of everyone's favorite martial-arts sex comedy by four years, Seishun began as disciples of the '80s parody pioneers Pinesalad Productions, known best for their DIRTY PAIR takeoffs but whose infamous ROBOTECH trilogy's queer style inspired Seishun to give RANMA the same shock treatment.

But there's new ideas as well as familiar perversity to be found from this crew: Seishun has tested the boundaries of fan dubbing with the ingenious ROBOTECH III, created in the same fashion as the original, that is, out of three unrelated anime (GUNBUSTER, MACROSS FLASHBACK 2012, MOSPEADA: LOVE, LIVE, ALIVE): an attempt

by sincere but sarcastic fans of Macek's show to make a worthy dramatic ending to the saga; fortified by cheap laughs, and plenty of them. Then there's ANIME BITES, where they found that the avant-garde 1988 OAV TO-Y's depiction of a Tokyo's band's travails translated easily into a story of our own generation's music and the meaning each finds in it—a fitting story for Seishun, in whose city Eddie Vedder wrote "Alive."

Someone or other told me about Seishun, under that inexplicable chandelier near the dealers' room in the Red Lion, and so I went, running up that spiral staircase and down that outdoor cross-way, to my first of their room parties, where they demonstrate their topographic mastery of re-arranging hotel furniture for maximum floor space. But among their own amazing stuff, they showed something else which had come out half-a-year before, a two-part OAV called OTAKU NO VIDEO. Like "Gainax," "otaku" was a word I was not truly familiar with. But in the course of this video, these "otaku" seemed to do everything I had ever done as an anime fan. More than that, though, as these fans tried to make out a bouncing painted pattern, sailing towards a future dream world, they also looked at their swells and dives in a scathing mirror sea of self-parody.

In the ten years I'd been an anime fan, I had never seen anything like this. Pretty much by the end of the evening, the obvious clicked: oh my God, these are the same guys who made HONNEAMISE...this studio, Gainax, they're coming out and saying they can't help it, this is the way they are—and I saw for the first time the liberating honesty that is their fountainhead. OTAKU NO VIDEO was a type of courage even harder to express in Japan than it is in America. If this was what being an "otaku" meant, then yes, I wanted to be like that...Honesty can be a real pain in the ass, of course—the truth is also that honesty is sometimes offered as a higher responsibility, when what people would often prefer is a more prosaic sort of responsibility related to payments and schedules. Blessed are the fans who don't have to deal with it.

So the first Expo cemented it all right there, eh? The creative, heartfelt expression of the Japanese and the American anime fan—and the overall spirit of power and pride above it. Anime fans had to work hard—the staff of Anime Expo had to work hard—to carve out this convention, the space we deserve. Who can say that anime is just another cult avocation, with its little room delegated to it? Some base an entire lifestyle around a single television show. We are between us, fans of *hundreds* of TV shows and movies and videos, fans of a medium of vast and diverse expression, from ONLY YESTERDAY to

UROTSUKIDOJI. We are the creators of a new market bringing new life and inspiration to the native industry, from the spirit of our land in MACROSS PLUS to the Western capital in GHOST IN THE SHELL. We are the faithful devotees of a powerful medium that is beginning to prove itself anew before our society as well as its own. The space we deserve? It is the space anime deserves, that we will make for it.

—Carl Gustav Horn

OF BRICKS AND BRAINS...

Charles McCarter

ConOps Staff and Anime Reference Guide Editor
(1993 - current)

It was Thursday night, the night before Anime Expo '95 officially began. Typically, the day before Expo is a flurry of activity—staffers are arriving and departments are struggling valiantly to get their areas set-up so that things will go smoothly during Opening Ceremonies. I work in ConOps, which gets a lot of traffic, so we are used to high traffic and many things happening simultaneously.

One of the tools that we use in ConOps to help us keep track of what is going on and who needs what is what we call 'bricks.' If you've ever seen an Expo staffer wandering around talking into one of these things (perhaps known to you as 'walkie-talkies'), you would have no problem identifying them (the bricks, that is.). However, such was not the case this particular Thursday...

Our biggest problem with using the bricks is that the batteries tend to wear out very quickly, and people are constantly coming to ConOps to swap them out for 'fresh' ones. Thursday afternoon had been pretty hectic, and one of the departments (I don't remember which one) had sent someone (a volunteer or a staffer) to ConOps for something. He seemed a bit confused, so I asked him what he needed.

"Uh, yeah... I'm supposed to exchange this for a brick?" he said. I nodded and handed him a new brick, took the old one, and placed it in the charger. I look up to see the guy still standing there.

"What's wrong?" I asked.

"I need a brick."

"Huh?" I said. "I just gave you one."

"No, I'm supposed to get a brick."

"That is a brick." I tell him, starting to feel like I'm

stuck in the middle of an Abbott and Costello routine. After a few more minutes of convincing and reassuring, he left with the 'brick.' We never saw him in ConOps again.

That same day, an all-staff meeting had been scheduled at 10:00pm. The word was spread, people went about their business, and the hours passed. Finally, at about 9:30 P.M., a call comes over the brick. "What time is the ten o'clock meeting?"

ConOps explodes with laughter. Someone asks the person to repeat the question, and again we hear, "What time is the ten o'clock meeting?"

At this point, unable to restrain myself, I pick up a brick and say, "My guess would be ten o'clock."

More laughter—this time both from ConOps and over the brick. I can seriously say that without bricks, ConOps wouldn't be nearly as much fun as it is.

CHICO'S AX MEMORIES

Dickinson "Chico" Lo

Video Program Staff (1994 and 1996)

Video Theater Coordinator, "At-Con" (1995)

The only thing I remember vividly about Anime Expo is my first, AX93. I was a volunteer then, and I actually got to enjoy the con! I didn't work for an anime company, I didn't have 8-10 hour work schedules during con... Man, that was the life.

I remember finally meeting the IRC/Mud friends I met on the net, such as the irrepressible Douggie Cha, the super cool Hunter D (Rob), Tirtha the freak, Albert Wong (another freak), and many others whom I have forgotten, 'cause they disappeared.

Sneaking into the Green Room with Douggie and company was fun (I hid my volunteer badge and a colleague guarding the door thought I was just another staffer following a train of staffers in for free food and drink! *chuckle*...).

Working the doors and Reg was a learning experience (I had to watch the door to the premier of Giant Robo... I heard everything, but saw only the outside of the door... *snicker*).

The food was an adventure in itself ("eel" onigiri??? Erm... I guess I'll take the rice and chili... Ick!). And of course, the GoHs were a blast! I *made* Imagawa-sensei sign my Giant Robo poster with my Chinese name, even though one of those kanji doesn't even exist in the Japanese vocabulary... And I was one of the lucky few who got Kobayashi-sensei to draw me a

mecha (just a Quebely, others in line got the Z Gundam head and "The O" head... Didn't want to be a copy cat!)

All in all, it was the first, and it was the best. Most likely AX93 is the only AX I will ever enjoy to that degree. The only way I can think of for another AX to top my first would be an AX in Japan... Hehe, may as well just go to WonderFest or Comike with my friends sometime).

FRANKLIN WANG

Asst. Supervisor, Tech. Services (1993)

Technical Services Coordinator (1994-1995)

My history at AX has been a long and interesting. I have worked in Tech for AX for three years since joining in 1992. I have seen much and done much in my three years with AX and here is my story...

Anime Expo '92 (The True Birth of AX)

I was not really too much into anime in 1992, although I was always interested in anime since I was little. One day, a friend of mine saw a flier with a picture from "Robotech" on it advertising AX92. It was only a week away and he volunteered to drive, so I said, "Why not?"

We arrived on Saturday, July 4th at the Red Lion Inn in San Jose. We were shocked by the price of a badge for all four days, which was \$45.00. We decided since we drove all the way down, what the hell, so we paid the full price.

The first place we went was the dealers' room, where we saw lots of cels and really expensive CDs at \$25.00 a piece! WOW! We were shocked at the prices. I knew a little about anime, so I looked for a "Dirty Pair" poster which cost me \$25.00.

After spending hours in the dealers' room wondering where we could see anime, we wandered into some panels. Since we didn't know anything about the panels, they were really boring. By this time, we said, "Hell, if this is all there is, I want my money back."

We went to registration and asked if we could downgrade our membership to a one-day instead of the four-day membership. They agreed and told us to leave our badges at registration when we left.

About this time I stumbled across the video rooms and noticed that it (the videos) were subtitled! I grabbed my friend and we sat and watched everything, starting with Laputa. It was great... Right away we decided to stay the rest of the con and sat in the video room watching videos which were mostly fansubs.

Memorable events were the VCR dying, and someone recommending we see "Totoro." Another memorable event was Tomino, finally getting to meet Mike Tatsugawa, and being so angry that all he could say was... "You... You... You... Are Mike Tatsugawa!"

Finally, we left... And we even got money back from AX, since they thought we had downgraded to one-day badges. ^_^

Anime Expo '93 (The Year I Joined Staff)

I initially joined staff to meet people who were into the same thing I was. It was a fun time for me, and I met Mike T., Ken T., Albert W., Aaron P., and Stanley L.

Originally, I was supposed to be the Tech Team Leader, with Stanley as Head Tech, but Stanley was, say overloaded, and asked me to run Tech for the duration of the con. Thus I started my career with AX as Head of Tech.

AX93 was the AX's best year for the video theaters. They were packed so tight that it was standing room only. This was not surprising, as the videos were 80% fansub and 20% industry videos. It was during this year, I found out the true reason behind the "anti-Tatsugawa" sentiment that started Anime America.

At AX93, a representative from Kitty Animation was a guest and he wanted a panel to show Kitty's latest works, but he needed a slide projector. I didn't find out until the panel started that we had no slide projector. The Kitty guy was not pleased and ran his panel without it.

Later, after the Masquerade was over and everyone was filing out, Mike tells me the Kitty guy demanded another panel and we were going to hold it first thing in the morning. No notice or fliers were going to advertise this and almost all the attendees had already filed out! I had my staff announce this to the remaining attendees still in the audience (Why didn't he tell me sooner?!).

The following morning, I had my staff post fliers on all of the elevator panels. Imagine the Kitty guy's response if NO ONE showed up to his panel, but this time we had a slide projector.

AX93 put AX in the red that year, because of the direct competition with AnAm, which led to a lean year for '94.

Anime Expo '94 (The Year of the Big Stick)

Anime Expo '94 started out very slim due to the debt from AX93.

We had some big name GoHs this year, compared to last, so attendance should be better than last year.

This was the year of the big fight over the ARG (Anime Reference Guide). Mike wanted to cancel the ARG due to lack of funds. The rest of the staff had to fight Mike to get the ARG published. It was suggested to charge for the ARG to help pay for it, since in the past it was always given out for free. After much argument, the ARG was back on-line again, but with the stipulation that next year, there would be no ARG. They would also be charging for the ARG and setting up an information booth to both sell AX merchandise and provide information during pre-reg and during the con.

At the con, live programming was very haphazard, as this was our Live Programming Director's first year running it.

Famous remembrances were Stanley's "Colony" destroying Phil's V-Gundam, and Albert Wong's "big stick."

I was part of the "Big Stick Incident." To test some of the video equipment, I borrowed a tape from Video (which is run by Albert). After borrowing a tape, a staffer of mine asked to borrow it, so I let him have it. Later, for the Viz Panel, we needed blank tapes for the "Dub Your Own Anime" panel. I remembered Albert and I had brought down some blanks to record stuff on, so I took them. Five hours later, Albert comes around looking for a tape of his and me, too tired to think straight, confused between the two tapes, told him that I erased it, thinking it was one of the blank tapes. Fifteen minutes later, everyone on staff is running towards me telling me if I wanted to stay alive, I had better avoid Albert (who was carrying his big Maglite). I then remembered what happened to the tape, after someone told me what was on it. I returned the tape back to Video and continued on with work as usual.

BTW, the ARGs for AX94 turned out to provide Anime Expo with its future funds to help run Anime Expo '95 and provide a source of income all year round for fliers and publicity.

Anime Expo '95 (The Year AX Got Organized)

All the previous years at Anime Expo, things have gone ad hoc with last minute changes as a rule. This was the year everything was planned out, and for the most part, ran smoothly. The exceptions to this were Film, and the scorching hot dealers' room.

Autographs were given out by lottery basis, pleasing the GoHs, and required attendance to the GoH's panel(s) was a requirement for a ticket. In the past, a

GoH's panel would be empty, because everyone was in line outside waiting to get an autograph.

Although the video theaters never ever reached the numbers we got in '93, this was because the ratio of programming had changed to 30% fansubs and 70% industry programming. Although we always manage to sneak in "Char's Counterattack," (an Anime Expo tradition!).

Looking back, Anime Expo has grown quite a bit from a mostly fan run con to the United State's biggest and most professional anime convention. I am proud to have played a part in its history.

JOSH RITTER

Programming Operations, "At-Con" (1995)
Programming Division Manager (1996)

I was attending as a fan, and was sharing a room with friends. Our room overlooked the pool of the hotel on the 4th floor. I was trying to get some sleep (Yes, I was missing all the fun of the nightlife) and at about Midnight or so, there was a bunch of noise coming up from the pool area. I glanced out the window, and what should I see, but a bunch of people (the GOHs, no names will be mentioned though) jumping into the pool fully clothed and making enough racket to wake the dead.

Then a certain magazine editor (again, no names mentioned) was talked into jumping in in her black suit. In she went and all were having a great time when along comes hotel security (boo, hissss) and cleans everybody out of the pool.

Our editor, when I asked about her suit the next day, only said, "You saw that, huh?"

I thought it was quite fun to see that EVERYONE was having fun at Expo '94.

It's all truth. I swear!!

KEITH'S AX95 MEMORIES

Keith Rhee
Exhibit Hall Staff (1996)

Arrival

One can never take a bomb threat too seriously, so when the Unabomber threatened to blow up a plane at LAX, airport security went ape. It took me more than an hour to clear customs, and by the time I arrived at the LAX Hilton, the opening ceremonies were long over. A real bummer, as I was later told that the opening animation simply rocked...

The opening animation wasn't the only thing I had missed due to my late arrival. Anime Fandom's favorite critter, Ryoohki, was being sold. But not for long, as Pioneer soon ran out of the plush toys within the first few hours of the convention. My only consolation was that it was the cheaper version of the toy, with a better made, more expensive version on the way. There's always next year.

The Dealers' Room

When it came to my shopping spree, however, "No Tomorrow" seemed to better describe the zeal with which I emptied out my pocketbook for a stack of anime merchandise. Among the prized possessions was a life-sized poster of Mylene Jenius. Say what you will about Macross 7 — Mylene Jenius is cute.

There was this booth selling mostly Taiwanese bootleg material, including SM CDs and color photocopies of posters, and as to what real smut like Penthouse and Playboy was doing at an animation convention was anyone's guess. I considered bringing this to the attention of my staff friends, but ended up not doing so. The extremely cute-looking girl at the booth was probably what stopped me from taking any action.

Come to think of it, I highly suspect my friends decided to leave the booth alone for the very same reason. Shame on me? Well, shame on them too. =)

Air Conditioning Woes

People were complaining about the intense heat in the Dealers' Room — no doubt due to the amount of otakus. Having caught a cold, however, I personally felt the heat in the Dealers' Room to be welcome. If anything, the air-conditioning in the programming rooms and other locations nearly killed me.

Searching for Friends

Though the acquisition of anime merchandise was pretty high on my list of priorities, the foremost thought on my mind was to track down my net.friends and meet them in person.

Unfortunately, most staff members were caught up in their respective duties and were unavailable most of the time. I only managed to track down a few, such as Kent ("prisoner" on IRC), Stanley ("OniTotoro"), and Albert ("Feddie" — his badge art gave him away). As for Aaron ("JOKER"), he didn't realize who he had been talking to until he took a look at the message I left for Albert on the message board...

Tracking down the non-staff members was easier in comparison, and at any rate I got to meet most of them at the #anime! party on Saturday evening. The first two I bumped into were Dave Van Cleef

("Koutarou"), Ben ("B-kun"), and Sean ("nako"), with whom I attended the JAILED panel...

JAILED Bait

The flames and heated discussions in the newsgroup rec.arts.anime to the contrary, the JAILED panel progressed in a peaceful manner, proving once more that RAA's participants seem more well-behaved in person than their behavior on the newsgroup would suggest (I won't mention the name of the fan who held up signs reading "JAILED-bait," however, not to mention Freddie's free concession on bricks). The debate regarding AXIS' supposed demise at the hands of JAILED was defused quickly when a few fans stood up and clarified the situation, explaining that AXIS had disbanded pretty much on its own.

It seems the primary objective of JAILED for the moment is to persecute bootleggers who sell illegal merchandise in exchange for money. The panelists' reaction to most questions was either "we haven't considered that issue yet" or "give us a call and we can work it out." Although the first response was considered a lack of preparation on the panelists' part by many fans, it would also seem to indicate that (at least for now) JAILED isn't as concerned about non-commercial activities. Giving the respective companies a phone call to let them know what's going on hardly seems unfair, either. <p>

Badge

After attending the JAILED panel, Ben, Sean and I went to track down Stanley ("Gumi-kun" [another nick]), who had printed a special badge for yours truly. I had been told weeks earlier that I'd like the image, but this...?

For those not in the know, the girl on my badge is from the manga, "Time Traveller Ai," Iijima Ai's own manga. And if you have to ask who Iijima Ai is, I assure you, you don't want to know.

The thing's supposed to be an in-joke between me and several of the staffers. Don't blame me for the image — I didn't pick it. Honest.

"Ghost in the Shell"

Most anime dubs sound as if the voice actors are getting rectal exams while reading their lines, and the videoclip shown by Manga Entertainment was no exception. Despite this, the "Ghost in the Shell" trailer was well-received by those present. The music and animation were in the same class as the excellent "Patlabor 2." No surprise, really, as the two movies share the same director in Mamoru Oshii.

ANIMO

What with computers becoming more ubiquitous in

all aspects of our life, the increased involvement of computers in the production of animation wasn't exactly news to me. Nonetheless, I was positively surprised when Scott Frazier demonstrated a NeXT Step based animation system called, "ANIMO."

ANIMO aids in the process of producing cels, including automatic vector-tracing of areas to be colored, keeping track of color palettes for each character, and the placement of the camera. Overall response to the package was very favorable. Even Studio Ghibli has decided to purchase ANIMO based systems, I've been told. Does this mean that one day we won't be able to purchase anime cels any longer?

One of the clips shown to demonstrate ANIMO's capabilities was from the upcoming game "Quo Vadis," for which Mikimoto had done the character designs. Speaking of Mikimoto...

Mikimoto

As expected, the Mikimoto panel was packed; my friend Kenji and I had to stand in the back of the room. The interpreters didn't speak loud enough, either, so all-in-all, I can't really remember much of what was being said. The clip from "Quo Vadis" was shown again, but while those who hadn't seen it at the ANIMO panel gave the usual "Oohs" and "Ahhs," yours truly was starting to feel bored.

Highlight: At the end of the panel, Mikimoto was stepping out of the room... Only to double back two rows to get a better look at the girl dressed up as Sailor Moon. Pretty amusing.

Gundam Anyone?

Yours truly was pleasantly surprised to find out that Anime Expo was showing the original Gundam movies — subbed. I was further surprised to learn that many people actually liked the movies despite their comparatively old animation. Perhaps the story is the most important component of an anime title after all.

The #anime! party was supposed to start around 9:30pm on Saturday, but the Gundam fan in me decided to skip the party to attend the Gundam Panel. So it was with high hopes that I went downstairs to the Live Programming room...

I should've known better. While the Gundam movies garnered a lot of attention, the Gundam Panel itself had little to show for itself, with only a few dozen attending and little being discussed aside from the usual questions. A few interesting issues that I didn't know about were addressed, so in retrospect it wasn't a total loss, but on the whole rather boring. Phillip

Yee did show the scene from Victory Gundam where Usso's Mom literally loses her head, though.

Playstation, Vodka, and Abducted Watermelons — The #anime! IRC Party

After the disappointing Gundam Panel, I marched upstairs to the @ party, a gathering for anyone with a "@" in their internet host. The people seemed to be engrossed with the TV, however, and since watching TV in silence wasn't my idea of a fun party, I headed upstairs, hoping that the #anime! party was still on and had more to show for itself.

It turned out that many if not most of the #anime! regulars were there, playing with Kent's Playstation, with a lot of cool games to go with it. For quite a few of us, it was the first time we had met in the flesh, and those of us wandered around looking at nametags and shaking hands as we finally got to associate faces to the nicknames we already knew.

Cloyce ordered some vodka and glasses, Melissa Thompson mixed the drinks, and soon the place began to resemble a live action version of a typical #anime! session. To top it off, Melissa and a friend decided to raid the watermelon sitting at the @ party, which was supposedly spiked with vodka.

Plenty of potentially embarrassing pictures were taken, especially by Geir (Keiichi on IRC). Those who know Geir as the Photoshop expert probably felt a slight bit of unease when he whipped out his camera, hoping that he wouldn't alter the photos and use them to blackmail people.

In retrospect, I do not remember which was more red — the watermelon or my face! Having consumed the most vodka at the party, my face was positively red, and most of my friends were joking about how I did my nickname "Kitsune" (fox) justice — "Why Keith, you're as red as a fox!" Just as well that the people present didn't decide upon a drinking game, or I would've drunk myself into the ground.

Last, But Not Least

What surprises even me is the fact that I watched very little in the way of anime during my stay, to the extent of missing out on the premiere of Otomo's "Memories." While some would berate me for this (and others would attempt to revoke my Otaku license), I'd argue that my first priority was to meet old friends and make new ones, and this is exactly what I did.

Nonetheless, I did catch the stunning conclusion to Macross Plus. In my humble opinion, the OVA packs what are arguably some of the best action sequences in the history of anime. I won't elaborate

on it lest I spoil it for those who haven't seen it yet — all I can say is that I was completely blown away.

I had to leave early Sunday, so after storming the Dealers' Room for some last minute shopping, I packed my bags and left the Hilton. My recently acquired anime goods added to the already heavy load I had to schlepp home, but the sight of the life-sized Mylene Jenius poster on my bedroom wall was well worth the trouble.

KEN TSAI

Vice Chair, Mailing Coordinator, ConOps Staff, and AXTV Tech. Supervisor (1992)
Chairman (1993)
Con-Site Manager (1994)
Auctioneer (1995 to present)

And the call went out... It would be nice if some staffers would write down their memories of the first five years of Anime Expo.

A good idea, isn't it? Well, YES, IT IS!... But there are so many things I remember, where would I start?

Memories as Vice Chair at the first Anime Expo in 1992; where it all started. Memories as chairman of Anime Expo 1993; where we started growing out of control. Memories in the Green Room and during the Auction in 1994; the rapt faces of the Japanese GoHs as they watched a demo reel that Allen Hastings brought. And who could forget 1995, when a piece of art donated by Onishi brought \$2200 for charity.

Many people will remember these things, both before and during the con. And yet, there's something else that makes all this worthwhile. Something that keeps some of us crazy staffers returning year after year.

Two things keep me coming back every year, and to a large degree, these two things are inter-related. Amazingly enough, neither has anything to do with the planning or execution of the convention.

There's nearly an entire year devoted to the planning and preparation for what ends up being three days of pure energy. Not necessarily chaos, but it often looks like it. Three days of pure adrenaline pumping through the body, keeping everything running regardless of sleep or sustenance. It's a thrill ride like nothing I've ever been on. The feeling is indescribable. But that's still not enough.

The greatest feeling in the entire world is the feeling of accomplishment. Winning awards for academics and athletics in high school and college, graduation, and getting my first job are amongst my own

personal favorites. But they all pale in comparison to when we finished Anime Expo '92.

Many of us worked the weekend on maybe four hours of sleep per night or less; some of the more "enthusiastic" video staffers working on a total of four hours sleep for the entire weekend. While there was a feeling of relief when it was all over, I believe that we all felt an even greater feeling of exhilaration over what we had all accomplished.

Now, let's face it... No matter how dedicated, how driven, or even threatened, no one person could ever hope to do it all by himself. Running a convention requires a large staff of people all equally dedicated to this cause. Every person has their role in the great scheme of things, and any wheel which falls out makes the entire machine squeak. While we have had our fair share of problems during this convention, it never ceases to amaze me at the quality and dedication of every single person involved. Equally comforting is the fact that all of these staffers are quality people, not just great workers, but great people and personalities.

Putting these two things together, and you'll find the memories that I am most fond of.

Right after the convention finishes, and we have a chance to gather the staff together one last time, I can look into the eyes of everyone involved, and I believe I can see behind those tired eyes the exhilaration that I feel. At that moment, I take the time to thank and congratulate everyone on a job well done. And at that exact same moment, I realize how close we have all grown together as a group, how we have all grown as individuals, and what a fantastic group of friends we have all found in each other.

P.S. Friends are forever, and no matter what happens in the future, I shall never forget friends.

LARA LEE

Registration Staff (1993 - current)

Writing has never been my forte, and usually I haven't a clue as to where to begin. But considering the special circumstance, I would like to make this an exception. So hopefully near the end, all that I have written will make sense. Or at least have a purpose.

I guess you can say this is a recollection of events or a memoir. But being the romantic that I am, it's more than just that. I would like to think of it as a dedication. To whom or what, I will get to later on, though first, I shall begin with a series of annotated

occurrences that encircled the last few years of my life at Anime Expo.

It would be important for me to mention AnimeCon '91, since the events during this time frame did bear upon my actions for later years. For those who don't know about AnimeCon, I'll simply be brief and note that it was simply the first convention specifically geared towards Japanese animation. And for those who do recall '91, I'm sure there are memories. Perhaps good, perhaps bad. In this particular instance, I will recall what I deem to be thankful for.

AnimeCon '91 was not only the first convention that primarily sponsored Japanimation but also the first convention which I attended by myself. It was quite an experience, actually. I didn't realize how much my brother (who went with me to all the sci-fi/comic conventions I ever attended) was a prime source of companionship. During this time, he was out of the country... in Japan (the lucky scum-bucket). And so consequently (I had to admit), I missed him. If it had been any other convention, I doubt I would have gone. Though being the first of its kind (and I, a fan of anime), I felt a need to go. So with this in mind, I went.

Undoubtedly, it wasn't the same. I didn't seem to enjoy myself as much, yet that had all changed once a staff member (of which his reasons may forever remain unknown) had decided to converse with and accompany me during the rest of the convention. Despite having thoughts of it being rather peculiar, I nonetheless had welcomed Rich's hospitality. And it was actually gratifying. Thus, when AnimeExpo (no longer AnimeCon due to politics which I won't delve upon) came around the following year, I wasn't really going for the animation. I wasn't really going because of my brother who had decided to accompany me. I went to see Rich and all the others who he introduced. So in essence, AnimeExpo '92 marked a turning point where my reasons for attending conventions had been to see people rather than to undertake a hobby or interest. Later during that same year had also marked the time when I first got to know a staff member who I hold (even to this day) very close to heart.

I remember meeting Michael back during the conventions of '91 and '92, though the occurrences were more like passings of a moment than anything. It wasn't until I began to show up at staff meetings that he began to notice my existence. So he began to talk with me, and our conversations were rather polite and controlled. Of course, they grew more lively, and before I knew it, things started to happen. I saw him more frequently. We went out to dinner a number of times and even saw a good score of movies

together. His company was endearing. However, I guess it wasn't meant to last — the great downfall of it all.

When his intimacy grew stronger, I did what probably should not have been done. I started to think. And I began to question. "Is this what it's supposed to be like?" "Should age be a factor in all of this?" "Will everything work out in the end?" "Stop thinking! Thinking contradicts everything in a relationship!" "But do I want a relationship?" "What is it that he wants?" "What do I want?" "What is it that I truly want?"

I didn't know.

I knew what he wanted. I guess it wasn't hard to figure out. Somehow, I saw it. And yet, I played the fool, purposely blinding myself while my mind raced to solve my doubtful queries. Perhaps that was the worst thing I could have ever done — not so much as experiencing such feelings but how I portrayed them. Or more accurately, how I didn't portray them. And all the while, his emotions heightened. He pressed further, oblivious to my thoughts. Simply because he didn't know. I said nothing. Not a word.

I was lying.

Not only to him, but to myself as well. Why I had done so for so long I was never sure. Even to this day, I'm not sure. But this was far from my mind. There was something more immediate at hand. What then? What to have done? Just one thing. The only thing left. I spoke to him, and he backed away.

Some might be hating me. I could be hating myself, being conscious of all the what-if's. It could've happened. But it didn't. I made sure of that. All because of my lack of faith. Any regrets? Well, perhaps. I still don't know what I want, but I think of the past from time to time. Unfortunately, that sets you back. Life goes on. We make do with what we have and make the best out of it. So I really didn't come out all of this empty-handed. As a matter of fact, I acquired one of the closest and dearest friends I could ever have. And that's a memory to cherish.

For those who have gone to previous Expo's, I'm sure there are memories. Perhaps good. Perhaps bad. Yet behind all the politics and I being the optimist (or was it the romantic?), the best was always striven for. And in the end, there was something to look forward to. For me, it was the people. For others, it might be different. Though there was always something... something that was worth it all. With all the mishaps that I'd been through and all the mistakes which I had made, in a way, it was worth it. Not only did I

get to know people, but I learned a little bit about myself as well.

And so, having all that said, I would like to acknowledge the people who made it possible for me to experience all that I have. To Rich — who took it upon himself and ensnared me into a web of staffers and meetings which started it all for me. (And I wish you the best of luck with your current personal endeavors.) To beloved Michael — who cared and clearly deserves more than I could possibly give (or even had given, provided that things had worked out). And of course, to Terry, Peti, Stan, Albert, Ken, Paul, Kathy, Michelle, and all the rest who I know and cannot list due to the endless number of names which would carry on to the next 10 pages. I hope it was worthwhile to you as it was to me. And I hope that it would carry on for years to come.

See you all next year.

—Elli

MARK CHADWICK

Tech. Services Staff (1993)

Asst. Coordinator, Tech. Services (1994)

Liaison, American Animation (1995)

Asst. Supervisor, Guest Lounge (1996)

Reprinted from "Ikkoku-kan Times," Issue #1...

Editor's Note:

This past July 4th weekend, Anime Expo '93 was held in Oakland, California. With a wealth of Japanese guests and nearly 2,000 attendees, Anime Expo was every anime fan's delight. Even more exciting is the fact that Anime Expo 94 will be held here in Southern California, at the Anaheim Marriott. Stay tuned for details!

It was right before the July 4th weekend that Oakland was invaded by a group of haggard-looking anime fans: a group of staffers had arrived a day or two before the mobs of fans hit the Parc Oakland Hotel, to organize and set up the convention infrastructure. Video equipment (especially the rented large-screen projection systems), piles of boxes full of Anime Resource Guides, 4x8 foot perforated boards serving as art flats, and all sorts of other stuff had to be liberated from various places around the Bay Area. I wound up driving an 18 foot U-Haul truck that was advertised as having "Automatic Transmission, 'Comfort Ride' suspension, AM/FM radio, air conditioning, radial tires, power brakes, power steering, and a clean interior and exterior." What we got MIGHT have had radial tires (I didn't know how to check), but that's about it. Then three

of us poor staffers had to go get the 49 art flats, which must have weighed close to a hundred pounds each, and carry them down the stairs from the self-storage place. The rest of the stuff was enthusiastically thrown off the balcony onto a mattress...

Opening ceremonies went well, and it appeared that we had another energized bunch of fans who stoically endured the news that several Guests of Honor were not able to attend at the last minute. When the opening ceremonies concluded, there was a major flood of people into the dealer's room, but it was time for me to go back and do video staff work.

Over the next few days, I mingled briefly with the fans, trying to find out how they were doing and if they were enjoying themselves. Most of the responses I got were quite positive, although there were a few complaints and suggestions. There was still some grumbling about the GoHs not coming, but I patiently explained that if an animator is trying to work in recession-hit Japan, and the boss says work or else, the animator works, no matter how much he may want to go to America. I think most fans understood, and expressed hope that the missing GoHs would return in 1994.

During what little time that wasn't spent mingling, shopping, eating, and sleeping (a little, anyway), I found myself in the "dungeon,"—the small, over-air-conditioned computer room the hotel stuffed us in to run broadcast video from—or trying to help out technical glitches that seemed to pop up everywhere. If any of you saw the terribly amateurish "live" broadcast we did at 7pm on Sunday, you saw most of the room. Nothing quite like spending four hours (two to three times a day) freezing to death in a noisy room watching two monitors and hearing the telephone circuits whirr away.

Sunday finally brought enough free time to go to the dealer's room and become a notorious spender at the charity auction. It was fun, however, and the two cels I bought that probably brought in enough money to feed a dozen families in Ethiopia for a decade were, I reminded myself (after breaking out in a cold sweat while writing the check), all in the name of fun and charity.

Overall, this being the first year I was officially on staff, I would say that being on staff is a great experience. If you have been to conventions before and always wondered what being on staff was like, I would say this: "It was impossible, it was frustrating, I got no sleep, I ate like a cockroach, I hardly had time to enjoy the Expo, but I loved it and I'm gonna do it again next year!" Join me!

PAUL WILSON

Asst. Art Show Coordinator (1992)
Art Show and Modeling Coordinator (1993)
Chairman (1994 and 1995)
Liaison, American Animation Industry (1996)

Please excuse the random tossed out thoughts and format of my "memories," but that's the way I usually manage to recall these cons. Must be fandom induced brain damage or something. :)

1992-San Jose, Red Lion Inn

Personal note: I had just moved to California from Pennsylvania the Monday before the convention started.

Distinctive Memories:

Tracking down Mike (Tatsugawa) on Thursday morning and being greeted with, "Oh, good, you're here! Here's where the Art Show is. Are you all set to run it?"...

Breakfast Burritos in Hospitality...

Sunday Brunch next to the pool with Ben Dunn and Robert DeJesus...

Shaking Mr. Mikimoto's hand at the end of the con when he went around to meet the entire staff at the end of the con...

1993-Oakland Convention Center and the Parc Oakland Hotel

Distinctive Memories:

Was wondering what would happen when 1/2 of the scheduled GoHs cancelled unexpectedly...

Getting hit by a car as I was running back to give Registration a new batch of blank badges... (If anyone was wondering why there was a lot of blank dealer's badges flying around in front of the hotel, here's your answer...)

Radioactive Green gopher t-shirts...

Cavernous dealer's room and main programming room...

Holes in the wall created by over-excited masquerade participants...

The huge roar of protest from the cliffhanger ending of Giant Robo 3...

Massive party in Toppers Saturday night with some of the GoHs and Guests...

"KillZones..." x_X

1994-Anaheim Marriott and the Anaheim Convention Center

Distinctive Memories:

Promoted from running the Art Show to Co-Chair of the Convention...

Racking up tons of frequent flyer segments on Southwest Airlines from going back and forth from San Francisco to LA...

Reworking the Live Programming schedule multiple times in the final weeks due to last minute requests from industry representatives...

Meeting Mr. Yuuki at the Meet the Guests reception in my Dr. Ido costume from Gunnm...

Extra heavy duty air conditioning...

Pizza Hut personal pan pepperoni pizzas...

Sci Fi Buzz camera crew taping in the dealer's room...

Stunning premier of Macross Plus...

Munching on BBQ ribs graciously provided by Stan "Smokey" Lew...

Semi-collapsing during the Art Auction from fatigue...

Taking a swim on Sunday without bothering to remove shoes, shirt, wallet, watch, etc...

Disneyland in 4 hours...

Many hours of DOOM playing in a WAD level I designed to simulate the Marriott Hotel...

1995-Los Angeles Airport Hilton Hotel and Towers

Distinctive Memories:

The awesome opening animation by White Radish...

The hot, hotter, hottest dealer's room...

Packed house for the J.A.I.L.E.D. panel...

Receiving a signed sketch of Misa Hayase from Mr. Mikimoto

Massive line for the premiere of Otomo's Memories...

Huge God Gundam costume in the Masquerade...

Huge crowd outside of the Masquerade to take photos of said God Gundam...

Power drop in the staff lounge labeled, "Sharon Apple"...

PHIL YEE'S AX MEMORIES

Phil Yee

AXTV Program Crew (1993)

Live Program Crew (1994)

Live Program Moderator (1995)

San Jose, Oakland, L.A., Anaheim, hot dealers' room, GoHs running away from Jeff O., Karaoke, going to sleep hungry, going to sleep tired, HABs, CABs, lots of "DAMNs," incognito, "Dizzyland," panels, karaoke, avoiding parties, avoiding people, "Mikimoto Mouse Club," Art Show flats, alcohol, breakfast burritos, "SD Gundam," the "missing SD Gundam," more "DAMNs," the word "throttle," Denny's, "Nudes Nudes Nudes," gopher disaster of '93, Universal Studios & flying bikes, Gundam panels, the crying "Con Killer," "Shining Finger," "Friends Die Free," sore feet, "Vest" jokes, newsletter, "Mouichidou Tenderness," Ishiguro, "Macross Plus," Ryo-oh-ki, "Crooks Japan Super Science Ninja Gymnastics Team Gatchaman", "Super Robot Taisen 4," "Grono Drigger," "Itoshisa to Setsunasa to kokorotsuyosa to," "H Jungle with T," Hiro Yui's "Omae Korosu," showerless con attendees, "Are you threatening me?," CY, EC, KC, etc.,

Oyasumi!

EDITOR'S NOTE:

We would like to take this opportunity to note that all recollections, comments, or opinions within the "Memories" section of this guide are solely that of the writer or artist, and **DOES NOT** represent the Society for the Promotion of Japanese Animation, Anime Expo, and its sponsors.

The next four pages were drawn by John "Pomru" Yung, who served as the Assistant Art Show Coordinator from 1992 to 1993, and has been the Art/Modeling Show Director since 1994.

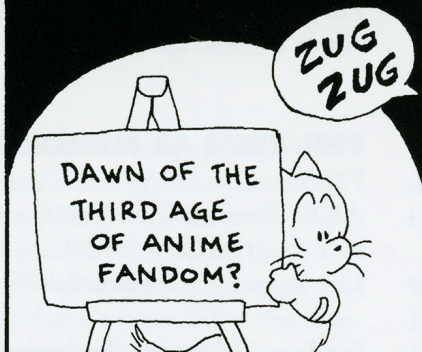
The comic strip on page 36 can only be understood by those who know BEAR... We would like to sincerely apologize to BEAR for any offense caused or taken... Well... Not really... <snicker> <wink>

POMRU'S

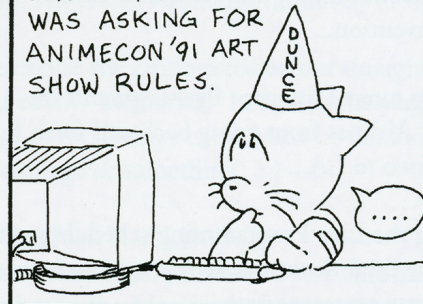
MIXED-UP
EXPO
MOMENTS
(OR
REALLY
INANE
EXPO
STORIES)



ANIME EXPO 92



I GOT RECRUITED INTO THE EXPO STAFF BECAUSE I HAPPENED TO BE ON-LINE WHEN MIKE TATSUGAWA WAS ASKING FOR ANIMECON '91 ART SHOW RULES.

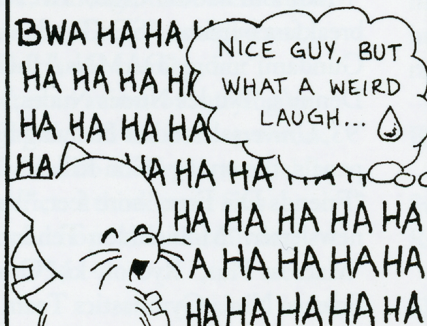


I HAD ALREADY PLANNED ON GOING BECAUSE I'VE BEEN TO ANIMECON '91. I ALMOST DIDN'T GO THE FIRST TIME, BUT SCANNER TWISTED MY ARM... (GIMON BOMBU! IT'S



2 JEDI PARLOR TRICK DEMONSTRATION

ANIME EXPO 92 WAS A COOL EXPERIENCE. I STARTED MAKING FRIENDS ON STAFF...



I EVEN GOT TO SHAKE MR. MIKIMOTO'S HAND...



ALSO GOT TO LISTEN TO MR.
TERASAWA SING THE KABUTO
ED AT THE KARAOKE...



THAT WAS ALSO WHEN THEY
DRAGGED MIKE T. UP ONSTAGE
TO SING THE ORGUSS OP...



ANIME EXPO 93



1993 WAS WHEN OTHER ANIME CONVENTIONS STARTED POPPING UP...

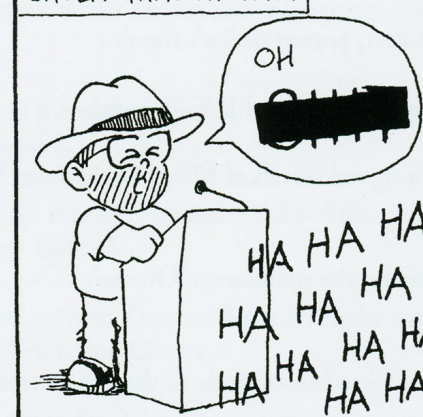


1 GRATUITOUS CUTE BABE PICTURE

BUT I REMEMBER THAT YEAR
FOR OTHER REASONS...



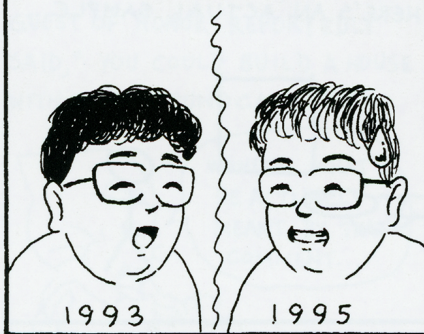
LATER THAT NIGHT...



... AND HERE'S MY CO-CHAIR,
PAUL WILSON!



1993

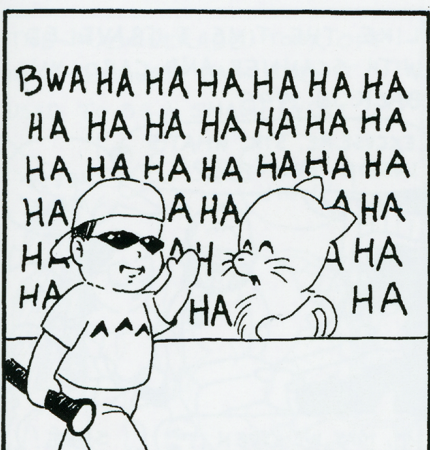


MZ23

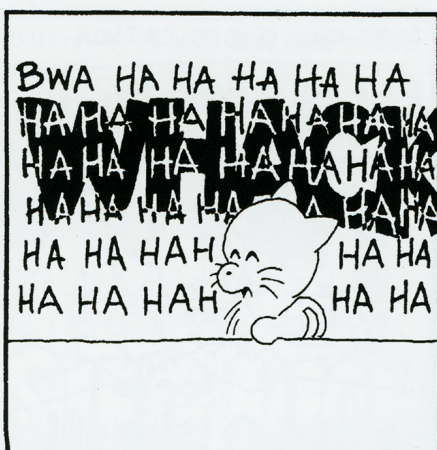


AX

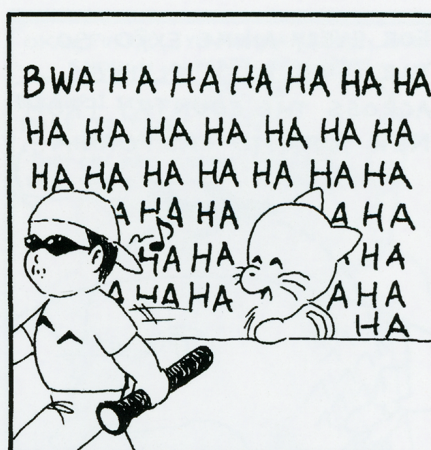
LOGOS & BADGES



BWA HA HA HA HA HA
HA HA HA HA HA HA HA
HA HA HA HA HA HA HA
HA HA HA HA HA HA HA
HA HA HA HA HA HA HA
HA HA HA HA HA HA HA
HA HA HA HA HA HA HA

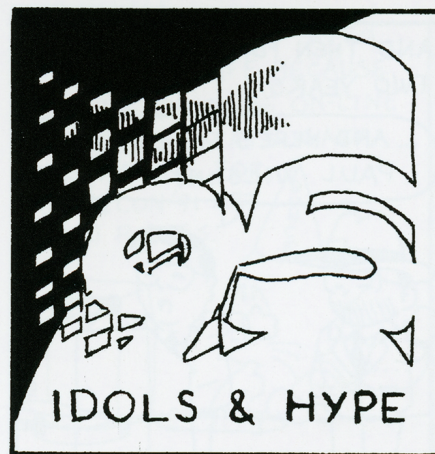


BWA HA HA HA HA HA HA
HA HA HA HA HA HA HA
HA HA HA HA HA HA HA
HA HA HA HA HA HA HA
HA HA HA HA HA HA HA
HA HA HA HA HA HA HA





MORAL: NEVER TAKE THE GUMI NAME IN



YO, HOMBRE,
CAN YA
SPARE SOME
CHANGE?

PAN HANDLERS...

BWA HA
HA HA
HA HA
HA HA
FLUSH!

WHINE
WHINE
WHINE

NOT TO SCALE, SORRY!

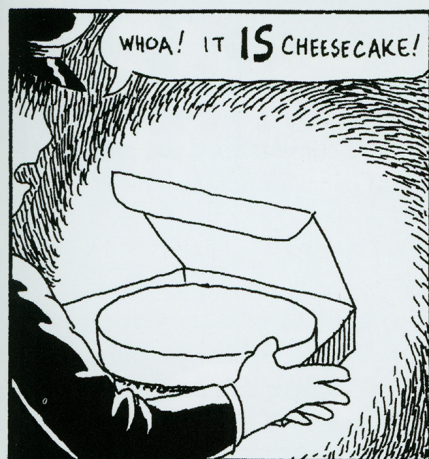
A cartoon illustration of a cat sitting on the ground, looking up at a speech bubble. The speech bubble contains the text: "B.B. BUT IT MAKES FOR SOME AMUSING STORIES!". The cat is sitting on a horizontal line representing the ground. There are several small, stylized insects (flies or bees) flying around the cat. The cat has a surprised or thoughtful expression.

EXCUSE ME, SIR, WHAT'S INSIDE THIS BOX?

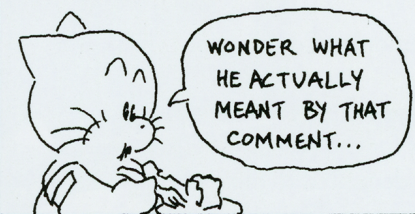
CHEESE-CAKE!

UH, MAY WE OPEN IT?

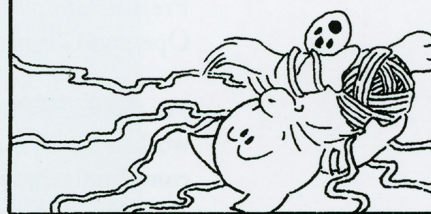
SURE!



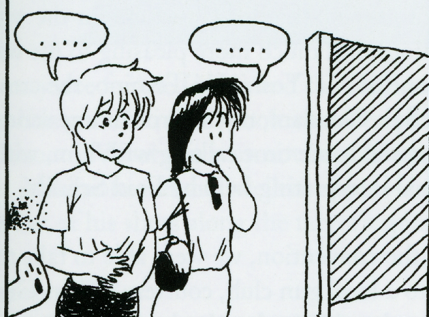
SCANNER ALSO BROUGHT SOME POUNDCAKE THAT YEAR (SENT AHEAD IN THE MAIL!), AND A GUEST OF HONOR REPORTEDLY SAID, "YOU COULD BUILD A HOUSE WITH THIS POUNDCAKE."



ART SHOW YARNS

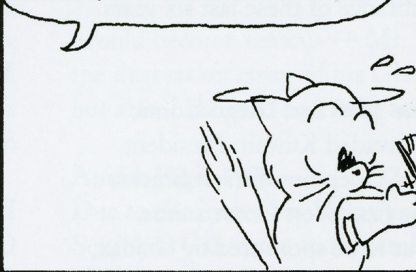


THE ART SHOW HAS ITS SHARE OF MOMENTS, SUCH AS THE INFAMOUS C-KO PICTURES...

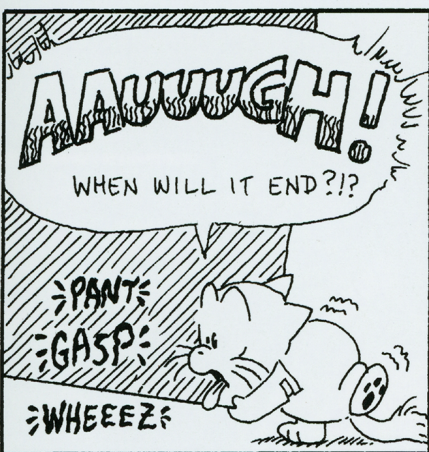


... OR THE EVEN MORE EMBARRASSING MODELING ENTRIES..

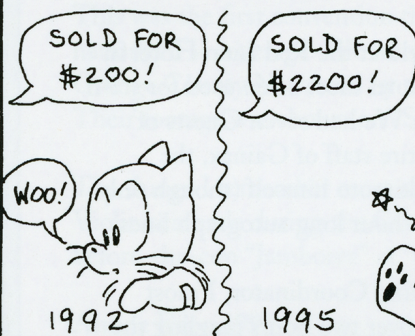
HEY, HAVE YOU TAKEN A CLOSE LOOK AT THIS NADIA MODEL?



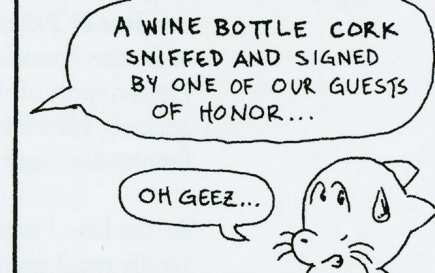
THEN THERE ARE THE ANNUAL WAR/HORROR STORIES ABOUT MOVING THE ART SHOW FLATS...



THE AUCTION CONSTANTLY AMAZES ME OVER THE AMOUNTS ANIME FANS ARE WILLING TO SPEND...



BUT DON'T LET THE HIGH BIDS FOOL YOU. THERE HAVE BEEN SOME TURKEY ITEMS PUT UP FOR BIDS IN THE PAST...



THE MASQUERADE TOOK OFF IN A SIMILAR FASHION. IT USED TO BE A SMALL EVENT...



BUT NOW IT'S A BIG, ORGANIZED EVENT... (WELL, MAYBE NOT SO ORGANIZED, BUT IT'S STILL BIG!)



OKAY, FURBALL, YOU'VE RAMBLLED LONG ENOUGH ALREADY. NOW C'MON...

B-B-BUT I STILL HAVE MORE TO TELL!
THEY CAN WAIT ANOTHER FIVE YEARS. LET'S GO!



FIN 完

John Yung 1996

MEMOIRS OF AN OTAKU

Jeff Okamoto

Programming Coordinator (1992)

Green Room Crew (1993)

Information Services Staff, Guest Relations Committee, Press/Publicity Coordinator, Karaoke Coordinator (1994)

Press Relations (1995)

Opening/Closing Ceremonies Coordinator (1996)

For the last six years, I've volunteered my time to work as a staff member for the best West Coast convention completely dedicated to Japanese Animation. In those six years, I've performed various duties: Programming Coordinator, chauffeur, Press Relations, Guest Relations, Master of Ceremonies, and photographer. It's been a lot of work, but the payoff is getting to meet the various Guests of Honor, and in the compliments of the attendees.

This article is a remembrance of these last six years.

AnimeCon 1991

Everything started at the 1990 San Diego Comic Con. Saddam Hussein invaded Kuwait, President Bush ordered the start of Operation Desert Shield, and the planning for the first West Coast anime convention began. It was to be sponsored by Gainax, the company that produced the amazing movie "Wings of Honneamise." Staff was assembled from the crew that helped put on Bay Area sci-fi and/or fantasy conventions, from Cal Animage, the Japanese Animation club founded at U.C. Berkeley, and others.

The convention was held at the Red Lion Hotel in San Jose in 1991, the hotel most often used for sci-fi or fantasy conventions. We had seven Guests of Honor, most of the entire staff of Gainax, the amazing Haruhiko Mikimoto himself (though only for one day), and three-hour long autograph lines.

As the Live Programming Coordinator, I most vividly recall spending over two hours juggling the schedule with the Gainax folks, then spending the rest of the con trying to make it work. I quickly learned that scheduling a GoH's autograph session after their panel was a major mistake — everybody waited in line for the autograph session and didn't attend the panel. The 1991 convention was also the first (and only) time we had complete video coverage of the main panels.

I also remember the amount of time that Robert Gutierrez, Ken Tsai, and Albert Sze-Wei Wang and I spent in coming up with the Opening Animation video. We probably spent about 30 hours in putting together that 15 minute tape. Although there are some sections I'd like to do over again, I'm proud of

the work we did, and feel that we started a tradition of producing an Opening Animation for our conventions.

After the 1991 convention, I was privileged to be able to visit Gainax's studio in Tokyo.

Anime Expo 1992

1992 was the first year of Anime Expo. The name change was the result of some personal conflicts between the various higher-ups, and resulted in the change of the convention's name, as well as the creation of the non-profit corporation, the Society for the Promotion of Japanese Animation (S.P.J.A.).

We had learned a lot from our amateur efforts in 1991, and I believe we did a much better job in 1992. I was able to use the experience I'd gained in the previous year to better schedule things. Mr. Mikimoto again attended (this time for the whole convention), but much more pleasing to me was the attendance of Mr. Yoshiyuki Tomino, the creator of Mobile Suit Gundam, my favorite anime series. I was able to spend some time talking with him, with some occasional interpreting help by Fred Schodt.

During the convention, we were able to take the GoH's to a local gun club, courtesy of Mr. Greg Scanlan, who also made sure the Green Room had





lots of curry rice for the GoHs and the staff members. It was at this gun club that I took a famous picture of Mr. Mikimoto. What you may not be able to see is that Mr. Mikimoto was an excellent shot — he placed most of his shots along the target's spine.

Anime Expo 1993

An ugly staff split occurred at the 1992 convention, based on incompatible personalities. This led to the founding of the Anime America convention (and its sponsor, F.A.C.E.) by those who left us.

Since most of those who left were from the South Bay, we began to think we could hold the 1993 convention in the East Bay. After much discussion, we selected the Parc Oakland hotel, adjacent to the Oakland Convention Center. We also decided to shorten the convention from four days down to three. This would reduce our own expenses, as well as our attendees.

I was eager to gain more experience in other areas, so I moved into the Guest Relations Committee, and acted as chauffeur. I believe the convention was a success, but I spent most of the convention home in bed with an infection. However, I was able to drive the GoHs in "The Van" to what is undoubtedly the most exciting experience of any GoH.

We were able to treat the GoHs to a display and demonstration of numerous handguns and rifles, including some which were fully automatic (the owners of those weapons were properly licensed). There was also a massive .50 caliber rifle which fired monstrously huge bullets.

At this junket, I took another photograph which

would become famous — Mr. Imagawa used it as the dust jacket cover of his Giant Robo novelization, but alas, I received no credit for it.

Anime Expo 1994

Due to the increasing influx and contribution of our Southern California staff members, and interested in separating ourselves more from Anime America, we move to "SoCal" in 1994. Expo was at the Anaheim Marriott, right next to Disneyland. We also had two Chairs — one from NorCal and one from SoCal.

This was the first convention that received local and national TV coverage. We were covered by the Orange County News and by the Sci-Fi Channel. Their footage was shown on "Sci-Fi Buzz."

The things I remember most about 1994 was the Violin serenade during the Guest Reception, and the before-the-con "Jamboree" at "Camp Doom."

Anime Expo 1995

The 1995 convention was a very enjoyable one for me. I like to think that, for once, we were able to allow most of the fan press access to the GoHs. This has been a major "bug-a-boo" since 1991, and I hope that the method I used will continue to be used.

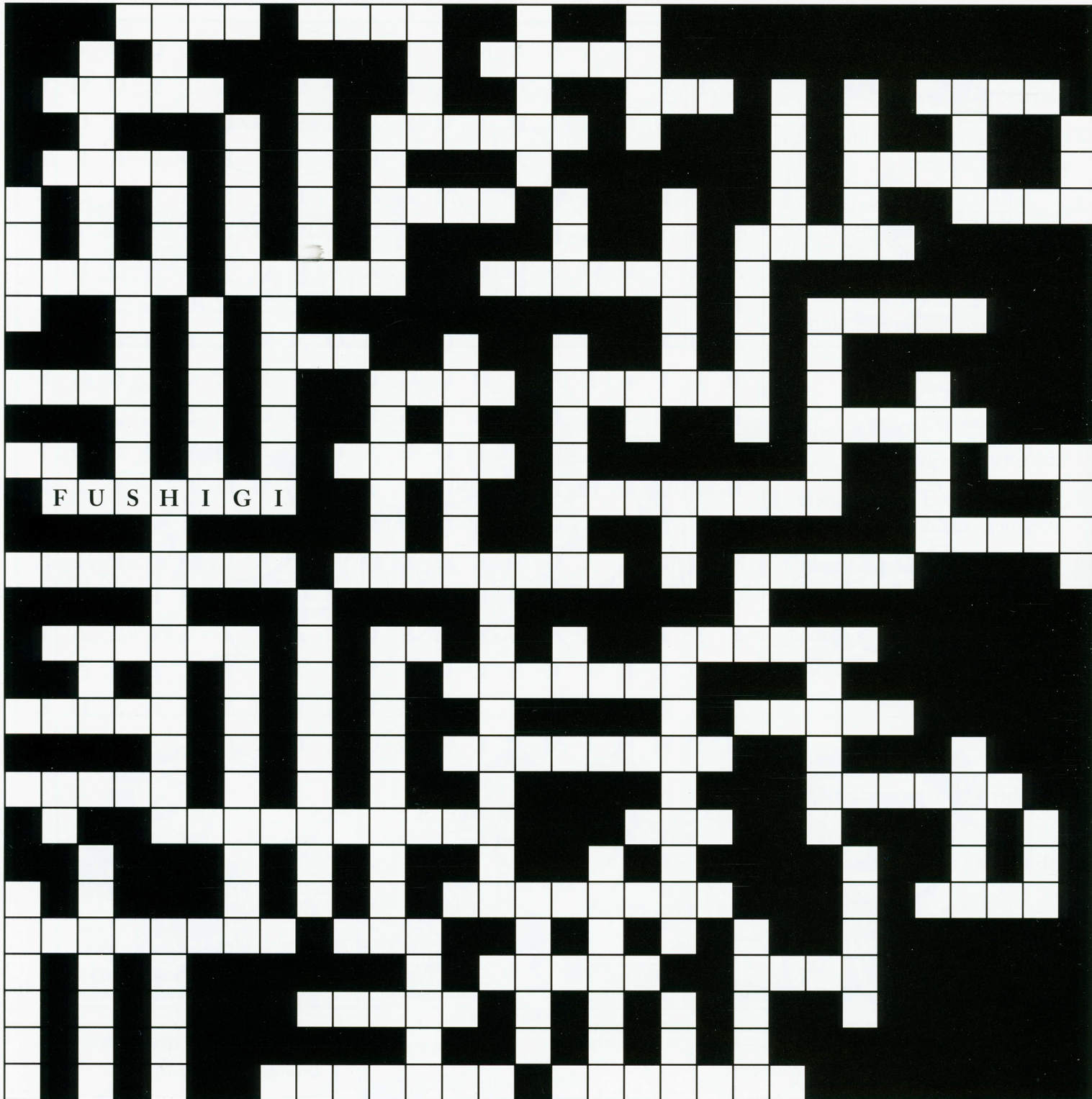
It was amazing to see how quickly the Ryo-oh-oki dolls flew out from the Pioneer area in the Dealer's Room. We also saw two major premieres, "Catnapped" and "Memories." Then there was the amazing Gundam costume at the Masquerade. And who can forget the Charity Auction when a drawing of Shampoo by Ms. Rumiko Takahashi sold for \$900 and a lithograph by Mr. Onishi (who did many more for "Wings of Honneamise") went for over \$2,000!



1. _____ : One of Godai's friends who wears glasses.
2. _____ : You never get to see his face.
3. _____ : The first name of the mysterious tenant in room three.
4. _____ : One of the members of the puppet club.
5. _____ : Kyoko's married name.
6. _____ : The guy who ate Yotsuya's egg.
7. _____ : The apartment manager's maiden name.
8. _____ : Ichinose-san's son.
9. _____ : Mitaka's named his dog this.
10. _____ : Kyoko's mother's name.
11. _____ : The largest member of the puppet club.
12. _____ : He has no real job that we can think of.
13. _____ : The younger sibling of Godai-san's former co-worker.
14. _____ : The name of little girl our ronin takes care of at the Cabaret.
15. _____ : The offspring of Kyoko and Yusaku.
16. _____ : She works at the Cabaret and has a little girl.
17. _____ : His name is never mentioned, but he mixes the drinks.

Z	K	R	S	A	K	A	M	O	T	O	H	J	I	M	X	O	B	Y	C
K	E	E	I	A	S	U	N	A	F	X	X	D	O	A	T	E	O	M	Y
A	O	N	N	T	I	D	I	U	P	V	E	S	U	E	D	O	F	U	F
M	T	A	Z	T	S	A	U	M	K	K	B	T	Z	R	D	K	K	R	Y
I	O	K	G	A	A	U	Y	M	A	A	F	F	Y	K	A	A	E	O	B
S	N	I	O	K	B	R	K	U	O	G	S	S	C	Z	R	T	U	T	C
A	A	R	D	O	S	U	O	O	S	Z	A	U	O	I	S	S	Q	H	U
K	S	A	A	Z	H	Q	R	P	H	T	O	Y	Y	A	U	X	I	U	X
A	H	K	I	U	U	L	Z	O	H	S	O	N	M	K	S	G	R	R	G
M	I	Y	K	E	N	I	H	U	G	B	R	Y	E	A	U	Z	B	K	K
E	L	O	X	A	M	O	K	A	W	S	S	W	O	S	K	Y	J	K	N
I	Z	K	Z	I	O	P	J	D	B	A	O	T	A	O	M	Q	U	D	J
K	T	O	U	H	E	X	C	Q	Y	I	O	U	B	O	L	S	F	Z	R
I	L	K	U	A	C	I	A	U	D	M	E	A	I	I	K	C	Y	W	O
M	Q	U	L	X	G	M	K	A	E	O	Y	P	K	C	M	A	P	I	R
C	M	V	S	G	I	O	K	A	R	A	Q	W	Q	B	H	U	N	J	A
X	X	F	V	R	N	U	K	N	S	U	C	Z	I	I	V	I	S	A	T
G	D	X	R	F	R	E	E	H	R	V	I	T	J	R	I	S	R	A	H
N	U	W	H	A	M	C	I	X	R	Y	G	V	B	M	S	A	X	O	K
N	Y	H	H	I	M	M	L	W	K	Q	K	L	R	C	E	A	N	A	H

18. _____ : The first name of Nikaido in apartment two.
19. _____ : The leader of the puppet club.
20. _____ : Ibuki's family name.
21. _____ : Godai-san's grandmother.
22. _____ : Godai-san's given name.
23. _____ : She is the resident of room six.
24. _____ : Godai-san's nephew.
25. _____ : She is very fond of dogs and comes from a rich family.
26. _____ : Mr. Ronin-san himself.
27. _____ : Mrs. Ichinose's given name.
28. _____ : Godai's former co-worker in the sake store. father-in-law.
29. _____ : She manages a boarding house for her
30. _____ : He comes from a rich family.
31. _____ : The Cabaret bunny's son.
32. _____ : One of Mitaka's twins.
33. _____ : The other of Mitaka's twins.



2 LETTERS

AI
IS
MY
NO
OF
OH

3 LETTERS

AKO
BOY
CAT
COP
EYE
GUN

KEY

MAN
ONE
RAN
THE
TWO
YUI

4 LETTERS

BLUE
CATS
CITY
DEAR
GALL
GIRL

HERE

IDOL
LILY
MIKU
MIYU
PAIR
PLUS
ROAD
ROBO
SEED
YOMA

5 LETTERS

ANGEL
CAROL

CRASH

CREAM
DEVIL
DIRTY
FLASH
FORCE
GIANT
GREEN
ICZER
LEMON
LUPIN
MARIE
METAL
NADIA
ORGUN

OTAKU

RANMA
SEVEN
SMITH
THREE
UNDER
VIDEO
WINGS
YOU'RE
YUUGI

6 LETTERS

ARREST
CRISIS
CRYING

GINREI

GUNDAM
HUNTER
IKKOKU
LEGEND
MAISON
ORANGE
SONNET
STREET
SUNDAY
URUSEI

7 LETTERS

BASTARD
FIGHTER

FREEMAN

FUSHIGI
GODDESS
MACROSS
NATSUKI
PELICAN
PROJECT
VAMPIRE
YATSURA

8 LETTERS

DOMINION
EVERYDAY
KIMAGURE
MOLDDIVER

PATLABOR
PRINCESS

9 LETTERS

BUBBLEGUM
DETONATOR
GREENWOOD
MARMALADE

10 LETTERS

CALIFORNIA
EVANGELION
HONNEAMISE

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Coordinator	Aaron Pon
Staff	Harvey Gong
Merchandising	
Coordinator (Pre-Con)	Jennifer Au
Coordinator (At-Con)	Richard Uyeyama
Crew	Veronique Au
	Ewen Chen
	Martin Hald
	Jong Hwang
	Trulee Lee
	Nati Sangrujiveth
	Dominic Tran
	Donald Wey
	Eric Wey
	Susan Wey
	Rasha Zabaneh
Newsletter	
Editor	Roderick Lee
Layout	Marcus Lobbia
Staff	Dominic Lobbia
	Dan Okada
	Tony Rubino
	Franklin Wang
Staff Hospitality	
Coordinator	Mike Nguyen
Staff	Theo Ching
	Joseph Lee
	Lionel Lum
	Andy Park

Catch the preview screening of "Tenchi: The Movie" and participate in the Ani-Mayhem card game contest. Stop by the Pioneer booth for details.

The Tenchi you've
been waiting for is
finally here!

TENCHI:
THE
MOVIE

Pioneer's hottest Japanese Animation series is back in an all new feature length movie: **TENCHI MUYO IN LOVE!** Tenchi, Ryoko, Ayeka, Sasami, Ryo-Ohki and Mihoshi are waiting for you in the **1970's-Retro-Tokyo-Action-Sci-Fi** style that's been gluing you to your seat since 1994. Add to the mix Dolby Digital and you're talking five channels of discreet surround sound that will blow you away. With music by Christopher Franke ("Tangerine Dream" — 70's enough for you?) and a theme song by Nina Hagen, this is more Tenchi Muyo than you can handle! But don't take our word for it — see for yourself.

LASERDISC AND VHS IN STORES AUGUST 27
CD SOUNDTRACK IN STORES JULY 30- INCLUDING AN ORIGINAL
SCORE RECORDED BY CHRISTOPHER FRANKE AND FEATURING THE
TENCHI THEME SONG BY NINA HAGEN.

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